

Massachusetts College of Art
The State College of Art
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This catalog does not contain many of the courses available through the Program of Continuing Education. With certain restrictions, and additional registration and lab fees, Continuing Education courses are available to matriculated students. For full particulars, please contact the Program of Continuing Education.

Course Listings

The course descriptions in this booklet have been approved and recommended to the Office of Academic Affairs by the Curriculum Committee of the College. Not all courses are offered simultaneously; they may be offered alternate semesters, or alternate years. Individual faculty may vary content and emphasis. Should equipment or facilities be unavailable, changes may be made.

Degree Programs

The College of Art is a professional, studio-based institution which requires the intense convergence of student, teacher, diverse traditions, materials, and techniques in the creation of specific art or design objects or outcomes. In its more than one hundred years as a public institution, the college has continually responded to the professions by growing or changing as needs become apparent. Students who wish to become designers, artists, or art educators have been accommodated because of the dynamic nature of the college; the faculty is talented and diverse; the academic structure flexible.

Undergraduate Education

Undergraduate students work toward the Bachelor of Fine Arts (BFA) degree. They pursue specialized courses of study in one or more of nineteen concentration areas. Students may choose to major in one concentration area or major in two concentration areas (dual major). Courses and supportive academic advising in each of the areas are provided by six academic departments. The departments and concentration areas are delineated in the following chart.

Entering students complete a special curriculum called the Core Program. Faculty advising through-

out the Core Program, orientation presentations by the academic departments, and career counseling at the end of the first year help students to choose their major fields. Full-time students usually select their specific concentration areas during the sophomore year. Part-time students indicate their intended concentration upon application but begin major courses upon the completion of 66 credits, or one-half their program.

BFA credit distribution summary

Core	12
Critical Studies	42
Major studio & studio electives	78
	<u>132</u>

Graduate Education

Graduate education is relatively new to the college. The 36-credit Master of Science in Art Education degree program was initiated in 1972, and the 60-credit Master of Fine Arts degree program was first offered in 1975. MFA students may choose to work in painting, printmaking, sculpture, metals, fibers, ceramics, glass, film, photography, interrelated media or design. The MS program provides options for individualized specialization. The limited number of students insures immediate access to faculty and a high level of response to student needs and concerns. Both degree programs have coordinators who advise in matters of admissions, schedules, program content, and degree requirements.

Department:	Art Education	Critical Studies	Design	Fine Arts 2D	Fine Arts 3D	Media & Performing Arts
Concentration	Art	Art History*	Graphic	Painting	Sculpture	Photography*
Areas:	Certification	Critical	Design	Printmaking*	Ceramics	Filmmaking
	Studio	Studies**	Illustration		Metals	Interrelated
	Education*		Architectural		Fibers*	Media
	Museum		Design*		Glass	
	Education*		Fashion			
			Design*			
			Industrial			
			Design*			

*One semester beyond BFA is necessary to meet requirements for teaching certificate.

**Available only as a dual major.

*Available only to full-time students.

Freshman Core Program

Standard:

Required 16 week studio courses	Credits
CP 120 Drawing Studio	3
CP 100 Color	3
CP 101 Design Seminar	x 3
CP 121 Media Critique/3D Critique	x 3
Required 16 week Critical Studies courses:	
CSC 100 Written Communications	3
CSB 150 American Thought & Government	3
CSA 100 Contemporary Art	3
CSA 101 Analysis & Style	x 3
Studio Electives	9
Total Credits	33

Enrichment:

Required 16 week studio courses	Credits
CP 120 Drawing Studio	3
CP 100 Color	3
CP 101 Design Seminar	3
CP 121 Media Critique/3D Critique	3
Required 32 week Critical Studies course:	
Enrichment	4
Studio Electives	12
Total Credits	28

Freshman Core Program

Freshman Pre-Semester CP 99—3 credits (E)

Offered during the month of August (3 weeks) for entering freshmen. The course is in two parts: 1-3 hour basic drawing primer course (morning); 2-3 hour seminar (afternoon) introducing M.C.A. Faculty and Boston Area Artists. Gives students a head-start on studio work and an introduction to the Core Program.

Color Studio CP 100—3 credits (R)

The Color Studio explores the phenomena of color as a means of expression. Perceptions of color analyzed and critique of the use of color in 2D compositions.

Design Seminar CP 101—3 credits (R)

A basic study design program introducing students to fundamental skills in visual communication, form study, research and problem solving. Problems include presentation techniques, theory of composition, applied use of typography and methods to achieve precise visual objectives.

Drawing Studio CP 120—3 credits (R)

Emphasis on drawing as a primary visual language related to all areas of visual communications. Gives equal weight to techniques and traditions in drawing (form) as well as to the development of strong supportive concepts for drawing (content).

3D Critique/Media Critique CP 121—3 credits (R)

Separate 8 week courses. 3D Critique studies concepts and techniques of sculpture and spatial design. Media critique explores time, light, and movement through video, film, photography, and performance.

Painting Materials and Processes

CP 131—3 credits (E)

Workshop designed to acquaint students with materials (pigments, dyes, surfaces and mediums) used in 2-dimensional work. Emphasis on process and technique in using oil, acrylic and tempera paints.

Creative Shop CP 132—3 credits (E)

Develops knowledge of tools, both hand and power, and of processes used in the construction of wood and plastic projects. Criticism centers on design and quality of construction.

Woodcarving CP 160—3 credits (E)

Hand and power tools used in the creation of wood sculpture.

Collage/Assemblage CP 164—3 credits (E)

2D and 3D compositions created from a broad range of materials (paper, metal, plastic, string, wood, paint, crayon, etc.). Equal critical emphasis on use of materials, structural technique, and concept.

Sound Studio CP 170—3 credits (E)

The phenomena of sound considering the perception and understanding of sound as a creative energy. Includes work with basic skills in simple electronic equipment and explores other sound generating instruments including the human body.

Concepts of Time in Art CP 202—3 credits (E)

Study of ideas about time and their relation to painting, sculpture and architecture by examining the elements of motion and change evident in the form and content of a work. Compares feelings and beliefs about time from writings in literature, philosophy, and physics with the visual arts.

Light and Color CP 203–3 Credits (E)

Exploration of both inductive and theoretical approaches to color and light in a seminar/studio environment. Explores both basic perception, physiology and physics of color. Required readings include Itten, Alberts and Minneart.

Advanced Creative Shop CP 232–3 credits (E)

Advanced work in the fabrication of wood, plastic and metal 3D forms.

Working Artists CP 280–3 credits (E)

Studios of local artists visited to discuss their work, life style, and means of survival. The artists work in diversified fields such as painting, sculpture, crafts, commercial work, theatre, dance, and music.

Critical Studies Requirements

for all departments except Art Education and Art History

<u>Freshman</u>	<u>Credits</u>
CSC 100 Written Communication	3
CSA 100 Contemporary Art	3
CSB 150 American Thought & Government	3
CSA 101 Analysis & Style	3
	<u>12</u>
<u>Sophomore</u>	
CSC 200 World Literature	3
CS Electives	6
	<u>9</u>
<u>Junior</u>	
CSA Elective	3
CSB Elective	3
CSC Elective	3
CS Electives	3
	<u>12</u>
<u>Senior</u>	
CSA Elective	3
CS Electives	6
	<u>9</u>
Total Credits	42

Key to numbering of Critical Studies Courses:

- CS –any of the below
 CSA –Art History
 CSB –Special Studies
 CSC –Literature and Film

Art History

<u>Sophomore Year:</u>	<u>Credits</u>
CSA 210 Art Middle Ages	3
CSA 270 Renaissance Art	3
CSA Elective	3
CSC 200 World Literature	3
CS Electives	6
– Studio Electives	15
	<u>33</u>
<u>Junior Year:</u>	
CSA 256 Modern European Painting	3
CSA 451 Philosophy of Art	3
CSA Electives	6
CSB Elective	3
CSC Elective	3
– Studio Electives	15
	<u>33</u>
<u>Senior Year</u>	
CSA 401 Art History Practicum	6
CSA 450 Art History Research Seminar	3
CS Electives	9
– Studio Electives	15
	<u>33</u>

Art History

Contemporary Trends in Art CSA 100–3 credits (R)

Studies current art forms, outlining major issues and concerns facing artists today. Provides historical background for the understanding of contemporary art.

Analysis and Style CSA 101–3 credits (R)

Introduces students to process of analysis and interpretation of works of art. Familiarizes students with forms and techniques of styles of western art history.

Ancient Art CSA 205–3 credits (E)

Surveys the culture and art of the early civilizations of Mesopotamia, Egypt, Greece and Rome.

Art of the Middle Ages CSA 210–3 credits (D)

Studies the art forms produced in Europe from the end of the Roman Empire to the beginning of the Renaissance. Emphasizes the wide variety of cultures which combined to create Byzantine, Romanesque and Gothic styles.

Modern European Painting CSA 256–3 credits (D)

Examines the revolutions in European painting from the Napoleonic era to the First World War with excursions into graphics, photography, music, and literature where they relate.

Television, Video, and Art MP/CSA 259–3 credits (E)

Investigates the development of video as a new creative medium in its relationship to two already established cultural situations: broadcast television and the fine arts. Draws on video productions of the past ten years or tapes in the video library at the college. Team taught by faculty from Video/Media and Art History/Critical Studies.

Afro-American Art CSA 260–3 credits (E)

Presents the developments of the art of Black Americans from slavery to present.

Renaissance Art of the 15th and 16th Centuries

CSA 270–3 credits (D)

Presents the history of the art forms produced during the early and high Renaissance, both north and south of the Alps.

Baroque and Rococo CSA 277–3 credits (E)

Presents the paintings, sculpture, and architecture of Europe in the 17th and 18th centuries.

Oceanic Art CSA 308–3 credits (E)

Examines non-western non-classic art in the cultures of Polynesia, Melanesia, Southeast Asia and Indonesia.

Art of the Ancient Americans CSA 309–3 credits (E)

Explores the magical, mystical and decorative art forms used by the peoples of the Ancient Americas to control the vital forces of their lives. Includes the Arctic Indians and Eskimos, the Indians of the Northwest Coast, the Southwest, the Plains, and the Woodlands. Concludes with an in-depth study of the great Pre-Columbian cultures of Mexico, Central and South America. Complements CSA 308.

African Art CSA 320–3 credits (E)

Studies forms (principally masks and sculpture), styles and traditions of selected African tribes in their cultural context.

History of Modern Architecture

CSA 321–3 credits (E)

Studies modern architecture from Art Nouveau, Louis Sullivan and the Chicago School to the great innovators of 20th century architecture. Examines the most recent ideas and visions of Paolo Soleri, Moshe Safdie, and Robert Venturi. Encourages students to study new Boston architecture on site.

Asian Art CSA 322–3 credits (E)

A cultural study of eastern art, includes India, China, Japan and Southeast Asia.

Modern European and American Sculpture

CSA 326–3 credits (E)

Covers the major western sculptors from Rodin to Rickey. Considers the aesthetics of sculpture in its relation to the environment.

The Romantic Era CSA 350–3 credits (E)

Examines the "anti-classic" work of the 18th and 19th century artists of Europe, primarily of England and France, which prepared the ground for the stylistic revolutions of the latter half of the 19th century. Included among others, William Blake, Gericault, Constable, and Turner.

Aesthetics of Landscape Photography

CSA 351–3 credits (E)

Analyzes and critiques photographic problems and issues. Examines the work of great landscape photographers from the early western photographs of Watkins and Muybridge, the eastern photos of Frith and Bedford, to the recent architectural landscapes of Lee Friedlander and combination prints of Jerry Uelsmann.

Arts of Japan CSA 355–3 credits (E)

Survey of the primary artistic traditions of Japan from an historical, cultural, and religious perspective. Topics include the original culture of Japan, the nature of the joint influence of Buddhism and Chinese culture on the art and culture of Japan, and the eventual rejection of these influences. The constant interplay of iconography and techniques in the later ceramic and painting traditions of China and Japan is also discussed. Emphasis is given to works on view in Boston area museums.

History of Western Architecture

CSA 360–3 credits (E)

Introduces students to the main trends of western architecture from the dawn of history to the present day, and develops a vocabulary and understanding for criticism and analysis of styles in architecture. Each monument will be considered in terms of: function, form, materials, methods of construction, space, ornament and site.

Myth, Image and Symbol CSA 370–3 credits (E)

Introduces the student to methods in the field of iconographic research in the visual arts. Draws material primarily from the art of the west, but comparisons are made with the art of other cultures.

Images of Women in Art CSA 380–3 credits (E)

Investigates the way women have been depicted in art: how art defines “being female”; women’s roles in society; the extent and causes of art not reflecting social realities; the student’s definition of “being a woman”; the image of “man” as the human norm.

History of American Art CSA 382–3 credits (E)

Examines American painting, sculpture, and architecture from colonial times to the present with particular emphasis on the New England heritage. Encourages independent projects relative to colonial Boston, Bulfinch’s Boston, and Victorian Boston.

A History of the Avant-Garde in Art

CSA 395–3 credits (E)

An exploration of the development of the avant-garde in Europe and America. The course begins with French art at the time of the revolution, traces the relationship between artists and politics during the 19th and early 20th century, expands to look at similar issues in early 20th century Russian, German and Italian Art, and concludes with a history of Avant-garde art in 20th century United States.

Directed Study CSA 400–3 credits (E)

This course provides seniors with an opportunity to study some areas of art history without the structure or time restrictions of a class meeting.

Art History Practicum CSA 401–6 credits (R)

Practical directed study required of all senior art history majors. May be one of a variety of apprenticeships or internships in galleries, museums, etc., arranged in consultation with faculty advisor.

Art History Research Seminar

CSA 450–3 credits (R)

Teaches research methods and techniques for isolating and pursuing original problems in art history. Rotates among art history faculty, concentrating on each instructor’s specialty in turn. Required of all senior art history majors, and open to other seniors, graduate students as space permits.

Philosophy of Art CSA 451–3 credits (D)

Considers critically various aspects and problems of art including the aesthetic experience, the creative process, the relationship between artist and audience and between art and society generally. Readings from modern philosophers and critics.

Theories of Art Criticism CSA 452–3 credits (E)

Readings in major western philosophies of art criticism. Considers these readings in the evaluation of contemporary criticism.

Enrollment limited to 25. First preference to graduate students, then seniors with the necessary pre-requisites.

Design as History CSA 467–3 credits (E)

A survey based on the theory that concepts of designers are not innate but, rather, are intellectual products of human history. Slide-illustrated lectures survey the development of design forms within social contexts.

SOCIAL SC.

Special Studies

American Thought and Government

CSB 150–3 credits (R)

Examines American political, intellectual, social and economic history from the mid-19th century to the present.

History and Appreciation of Western Music

CSB 207–3 credits (E)

Investigates the aesthetics of structured sound through discussion and analysis of recordings of the great masters as heard in class. Covers the four major periods in music: Baroque, Classical, Romantic, and Modern. Requires no formal background in music.

American Society CSB 253–3 credits (E)

Documents and explains social behavior in individuals, groups, and societies. Surveys sociological concepts and perspectives. Draws examples and applications from American society, focusing on social trends, cycles and issues.

General Psychology CSB 280–3 credits (D)

Aims at achieving a meaningful adjustment to one’s environment through a study of the many factors determining behavior: physical and psychological development, heredity and environment, motivation, emotion, personality differences, behavior disorders, and principles of mental health.

Social Psychology CSB 333–3 credits (E)

Ways in which culture forms our values, norms and beliefs and shapes our individual behavior. Interpersonal and group dynamics. Diagnosis of “social character” in contemporary Western society.

Intellectual History of Modern Europe

CSB 351–3 credits (D)

Major trends in Europe from French Enlightenment to this day. The course is designed to familiarize students with major intellectual trends in Europe in the second half of the 18th century, and the 19th and the 20th century. The dynamics between the current intellectual trends and socio-political events which preceded or followed them are also discussed.

Urban Sociology CSB 353–3 credits (E)

Considers urban areas in historical and structural terms, focusing on individual neighborhoods, communities, social classes and life styles. Examines urbanization in the developing world, particularly the squatter settlement phenomenon. Gives special attention to the process of urbanization in Boston.

Marxist Perspectives on Art CSB 354–3 credits (E)

Introduces the relationship between art and politics. Considers the application of Marxist ideas and categories to the arts.

Civil Liberties in America CSB 357–3 credits (E)

Analyzes the relationship between the individual and the law. Shows how and why the law is "political." Studies the effects of politics and economics on the issue of constitutional rights.

Psychology of Perception CSB 358–3 credits (E)

Exploration of problems of perception; visual, auditory, olfactory. Analysis of the effects of culture on perception. Emphasis on visual and aesthetic perception.

Technology and Change CSB 359–3 credits (E)

The study of how technological advancement triggers social, economic, political, and even intellectual and artistic change. The key inventions and their significance, from the irrigation canal and the ox-driven plough to nuclear energy and the computer, from Egypt and the Ancient Near East to the uncertain present.

Physical Anthropology and Archaeology

CSB 360–3 credits (E)

Deals with the genetics and laws governing evolutionary process and development of man. Focuses on the archaeological remains uncovered, the techniques used in deciphering them, and what can be inferred from them regarding prehistoric man.

Social Realities in the U.S. and the U.S.S.R.

CSB 366–3 credits (E)

The course discusses the social, political, and cultural issues relevant to Soviet and American societies.

Sociology of Art CSB X1–3 credits (E)

Art originates within a given social context; the work of art confronts its audience with a specific historical time. The artist belongs to a definite cultural milieu. The social world, historical time and the cultural milieu are all reflected in the work of art. Besides discussing the theoretical issues, students will engage in several case-studies: the nude; art in the beginning phases of capitalism; Futurism and Constructivism; photography as art and as social commentary.

Cultural Anthropology CSB 362–3 credits (E)

Introduces the concepts, principles and major areas of anthropology with comparative study of structure, including an analysis of kinship, marriage, community organizations, political and economic institutions and religion.

Anthropology of Religion CSB 370–3 credits (E)

Investigates primitive religions. Emphasizes the relationships between religion and cultural pattern and between the social and psychological functions of religious beliefs and practices.

Cultural Heritage of Latin America

CSB 373–3 credits (E)

A study of the cultural heritage of the people of Latin America. The major emphasis of the course is on the Indian and Iberian background and the social and cultural development of colonial Latin America.

Peoples and Cultures of Africa

CSB 375–3 credits (E)

Study of the peoples of Africa, their geographic background and historical development, their cultures and subsistence and technological systems.

Educational Psychology CSB 380–3 credits (E)

Explores the psychological nature of learning and the essential components of teaching/learning situations. Studies teacher-pupil interactions, individual differences, classroom environments, problem solving and creativity. Considers self-concept and its importance in motivation.

Pre-requisite: General Psychology.

Dynamics of Mental Health CSB 381–3 credits (E)

Aims at developing wholesome, confident, secure egos through the study of psychological mechanisms of behavior. Studies abnormalities for contrast. Discusses and analyzes problems put forth by class members. Stresses open discussion and participation.

Directed Study CSB 400–3 credits (E)

Provides seniors with an opportunity to read widely in some areas of history without the structure of a class meeting.

Literature and Film

Enrichment EP 100/101–4 credits (2 sems.)

Helps students develop the skills in writing and reading comprehension which are necessary for success in college work and introduces them to the disciplines taught by the Critical Studies Department.

Written Communication CSC 100–3 credits (R)

Emphasizes the writing of correct and effective English. Six to eight themes are required in addition to reading and discussion of outstanding pieces of fiction and non-fiction. Writing assignments range from subjective to research topics.

World Literature CSC 200–3 credits (R)

Explores the sources of culture through a study of some of the literary masterpieces of the past. Places in perspective contemporary modes of thought and expression.

Film Viewing and Criticism CSC 203–3 credits (E)

In-class viewing and written criticism of feature films, shorts, and documentaries. Fulfills prerequisite for other critical studies film courses, except History of Film.

Twentieth Century American Literature

CSC 215–3 credits (E)

Studies outstanding novelists, dramatists, and poets of the 20th century in order to understand how their themes reflect both the temper of their times and American aesthetics.

Myths of Love in Literature CSC 216–3 credits (E)

Studies the vicissitudes of love from Shakespeare to Pinter, using the myths of Don Juan, Tristan & Isolde, Sleeping Beauty and Electra.

Documents of Modern Art CSC 301–3 credits (E)

Traces the cultural revolutions of the beginning of the twentieth century through the theory and practice of artists in various disciplines: literature, art, film. Particular emphasis on Cubism, Expressionism, and Surrealism.

Great Directors and Their Films

CSC 304–3 credits (E)

Examines international films of significant directors through in-class viewing, evaluation and discussion.

Fiction Into Film CSC 306–3 credits (E)

This course examines a series of feature films adapted from novels to determine how a work from an “essentially linguistic medium” is transformed into a work in an “essentially visual medium.” Discussion centers on the artistic problems and challenges in adapting a work from print to film.

Comic Spirit in Literature CSC 309–3 credits (E)

Explores the varied manifestations of the spirit of comedy in literature, from the early Greek to the contemporary American, in about seven works. Examines themes and techniques.

Modern Poetry CSC 310–3 credits (E)

Examines the work of modern poets from Hopkins to Lorca in order to acquaint students with seminal works of modern poetry and with modern poetry theory and practice.

Creative Writing CSC 312–3 credits (E)

Explores in workshop form drama, fiction, and non-fiction. Students' works read and discussed in class. Constructive criticism given and revisions encouraged.

Contemporary British and Irish Literature

CSC 313–3 credits (E)

Fiction by contemporary British and Irish writers reflecting the social and cultural changes within the British Empire. Selections made from the works of Joyce, Burgess, Sansom, Shaw, Trevor, Moore, Lessing, Scott, Spark, O'Connor, O'Brien, Greene, Wilson and Bainbridge.

Advanced Creative Writing CSC 314–3 credits (E)

Open to students who have had CSC 312 or who submit a writing sample for the instructor's consent. The focus of the writing assignments on fiction—long and short—in a workshop atmosphere.

Modern European Literature CSC 315–3 credits (E)

Studies the styles and literary movements of different European countries, in order to understand individual traditions and to relate the literature to the social, economic, intellectual, and cultural origins of each country.

Artist as Literary Hero CSC 316–3 credits (E)

The varieties of experience, the particular and universal ways of confronting themselves and their societies, and the problems of the maturing artistic personality constitute the theme of the course.

Third World Literature CSC 317–3 credits (E)

Familiarizes the student with the anthropological, religious, aesthetic, and political ideas of Third World countries as revealed in their literature. Studies novels, poetry, short stories, and some drama from the Far East, India, Pakistan, Africa, the Caribbean, and Latin America.

History of American Films CSC 319–3 credits (E)

Looks at American films from their beginnings until about 1945. Considers what these films reflect about the development of the medium as an art, about American society, and about American directors. Consists of film viewing, lectures, discussions, assigned readings, and papers.

Poetry Workshop CSC 320–3 credits (E)

Studies contemporary poets and uses their works as models for weekly assignments and extemporaneous writing. Guest poets, critics, tapes, and films of poets reading from their work are also used.

Shakespeare CSC 322–3 credits (E)

Studies film versions of the following plays side-by-side with their printed texts: Richard III, A Midsummer Night's Dream, Henry IV, Part I, Henry V, Hamlet, King Lear and The Tempest. There is some discussion of Shakespeare play production and students may be asked to attend one or two local productions of Shakespeare plays.

German Expressionism CSC 323–3 credits (E)

Concentrates on the ways in which German Expressionist paintings, drama and film relate to one another and to the social and political history of Germany between 1900 and 1934. Special emphasis is placed on the artists of The Bridge and The Blue Rider groups and on Max Beckmann, George Grosz, Sternheim, Kaiser, Brecht, Wedekind, The Cabinet of Dr. Caligari and the films of Fritz Lang.

Writing About Art CSC 324–3 credits (E)

Investigates modes of criticism of fine arts, film, theatre, and literature. Explores methods of composition about art for development of expository writing skills. Students attend film, dramatic performance, and exhibits as elected. Speakers to be chosen on the basis of student interest, supplemental of class materials and texts.

The American Renaissance CSC 325–3 credits (E)

Studies literary works and intellectual issues associated with the period of the American Renaissance. Emerson's transcendentalism, Thoreau's nature writings, the romances and fiction of Hawthorne and Melville and the poetry of Whitman and Dickinson. Some background material on Puritan roots.

Decadent Eras CSC 326–3 credits (E)

Studies aspects of decadence in the literature, art, and history of three eras: Ancient Rome, Fin de Siecle (1890's), and Contemporary America. Works of literature, slides, lectures, musical recordings, films, and students' oral reports used.

Fat Novels, Skinny Poems CSC 335–3 credits (E)

Considers two dichotomous traditions, the exhaustive, magisterial novel and the elusive, minimalist poem as the cat and mouse of language. This course is an introduction to sophisticated reading. Novels may include Leo Tolstoy, Anna Karenina; James Joyce, Ulysses; Vladimir Nabokov, Invitation of a Beheading; Gabriel Garcia Marquez, A Hundred Years of Solitude. Poems include Matsuo Basho, "The Narrow Road of Oku"; Issa, The Year of My Life; Emily Dickinson, Final Harvest.

Films About Artists CSC 336–3 credits (E)

Studies feature length, narrative films, representing a variety of artists' lives and artistic media, from a philosophical-aesthetic point of view. Emphasis on film as art and on its relation to other forms.

Russian and Japanese Fiction CSC 337–3 credits (E)

Examines Russian and Japanese modes of writing to illustrate their contrast as occidental and oriental cultural expressions. Diary forms, strangely shaped novels, and absurdist drama studied for the fictive presentation of dissociation of feeling, abnegation of tradition, aesthetic concerns and adjustment to conformist societies. Writers include Kawabata, Abe, Tourzaki, Gogol, Leskow, and Dostoevsky and Soviet stories.

Intermediate Expository Writing

CSC 339–3 credits (E)

A course for students who have passed Written Communications and who are interested in strengthening their style. Readings in prose, fiction, poetry, and drama used to develop a critical understanding of some of the range of themes and techniques developed by other writers and to stimulate the student's development.

Advanced Film Criticism CSC 340–3 credits (E)

Film criticism has advanced in its sophistication and complexity, involving philosophical and aesthetic theories. This course involves studying various theories in order to note their concerns and the new directions film criticism has taken.

Surrealism and Symbolism in Contemporary Literature CSC 357–3 credits (E)

Students study fiction by contemporary writers. These writers use surrealism, mythology, symbolism, and/or dreams. Selections from the works of Marquez, Fuentes, Onetti, Borges, Ionesco, Abe, Lessing, Kafka, Lawrence, Oates, Malamud, Epstein and Zoschenko.

Directed Study–Literature CSC 400–3 credits (E)

Provides seniors with an opportunity to read widely in some areas of literature without the structure or time restrictions of a class meeting.

Two Dimensional Fine Arts Department

Printmaking

<i>Sophomore Year:</i>	<i>Credits</i>
PM 260 <i>Begin. Etching</i>	6
PM 261 <i>Begin. Lithography & Relief Printing</i>	6
CSC 200 <i>World Literature</i>	3
CS <i>Electives</i>	6
– <i>Electives</i>	12
	<u>33</u>
<i>Junior Year:</i>	
PM 360 <i>Inter. Lithography & Relief Printing</i>	6
PM 361 <i>Inter. Etching & Intaglio</i>	6
CSA <i>Elective</i>	3
CSB <i>Elective</i>	3
CSC <i>Elective</i>	3
CS <i>Elective</i>	3
– <i>Electives</i>	9
	<u>33</u>
<i>Senior Year:</i>	
PM 460 <i>Adv. Lithography & Relief Printing</i>	6
PM 461 <i>Adv. Etching</i>	6
CSA <i>Elective</i>	3
CS <i>Electives</i>	6
– <i>Electives</i>	12
	<u>33</u>

Painting

<i>Sophomore Year:</i>	<i>Credits</i>
FA 205 <i>Sophomore Painting</i>	12
FA 201 <i>Drawing</i>	3
CSC 200 <i>World Literature</i>	3
CS <i>Electives</i>	6
– <i>Electives</i>	9
	<u>33</u>
<i>Junior Year:</i>	
FA 305 <i>Junior Painting</i>	12
CSA <i>Elective</i>	3
CSB <i>Elective</i>	3
CSC <i>Elective</i>	3
CS <i>Elective</i>	3
– <i>Electives</i>	9
	<u>33</u>
<i>Senior Year:</i>	
FA 405 <i>Senior Painting</i>	12
CSA <i>Elective</i>	3
CS <i>Electives</i>	6
– <i>Electives</i>	12
	<u>33</u>

Printmaking

Printmaking PM 100–3 credits (E)

Introduction to basic printmaking techniques through an experimental, empirical approach to various graphic media. Visual structure of images investigated using printed forms.

Beginning Etching PM 260–6 credits (R)

An in-depth introduction to etching. All basic techniques in black and white etching introduced. Mastery of these Printmaking techniques brings the opportunity for invention and exploration. Students encouraged to develop their personal idiom through etching combined with drawing skills.

Beginning Lithography and Relief Printing

PM 261–6 credits (R)

A thorough, disciplined and structured approach to the drawing and printing of black and white lithographs and various relief printing techniques including color wood-cut, etc. Workshop situation with lecture/demonstrations, plus supervised studio work time. Emphasis on mastering technique and developing a personal aesthetic.

Intermediate Lithography and Relief Printing

PM 360–6 credits (R)

Workshop situation including lecture/demonstrations, increasing independence in studio work. Further investigation of special printing and drawing techniques, including color lithography, woodcuts, etc. Emphasizes drawing as well as perfection of printing skills and development of individual style/aesthetics.

Prerequisite: PM 261.

Intermediate Etching and Intaglio

PM 361–6 credits (R)

An exploration of imagery and content of traditional and contemporary printmaking. Demonstrations in color viscosity, multiplate printing and Chine Colle given in conjunction with weekly critiques and class discussions.

Advanced Lithography and Relief Printing

PM 460–6 credits (R)

Students encouraged to work more independently in the creation and production of original prints. Drawing greatly emphasized, and a more mature approach to studio work expected, including endeavors beyond class time. Perfection of printing in color, exploring multiples and mixed media.

Prerequisite: PM 360

Advanced Etching PM 461–6 credits (R)

Involvement with color etching, dry-point, etc., including extensive lecture-demonstrations in color-viscosity, portfolio preparation, color stencil, etc. Increasing independence in studio work required along with regular critiques.

Prerequisite: PM 361

Painting

Painting FA 100–3 credits (E)

Exposure to fundamental skills and attitudes provides the student with the ability to develop fully in personal directions.

Life Drawing/Anatomy FA 102–3 credits (E)

Study of the figure with emphasis on gesture, movement, character, construction, and space. Particular emphasis on drawing as a means of expression. Student is encouraged to use a variety of media.

Watercolor FA 103–3 credits (E)

Student's technical knowledge of watercolor as a medium developed through involvement with traditional and contemporary art concerns.

Painting FA 200–3 credits (E)

Exploration of paint and other media related to the two-dimensional surface. Strong emphasis placed on the development of ideas and content through continuing review and discussion.

Drawing FA 201–3 credits (R)

Beginning studies in visual perception via drawing and the two-dimensional surface.

Life Drawing from the Figure FA 202–3 credits (E)

Drawing from the figure to develop accuracy of representation, variety and sureness of technique, and integration of anatomical knowledge.

Watercolor FA 203–3 credits (E)

Experimentation with a variety of contemporary techniques in water soluble and mixed media.

Sophomore Painting FA 205–12 credits (R)

The fundamentals of painting, including color, structure and pictorial space. Group critiques and slide talks increase understanding and knowledge of various directions for the painter

Nature Form Analysis FA 208–3 credits (E)

Study of the structural families in nature, and graphic means by which they are described and comprehended. Lectures, field trips, assignments in creative and objective drawing.

Advanced Painting FA 300–3 credits (E)

A continuation of FA 200.

Advanced Drawing FA 301–3 credits (E)

A continuation of FA 201.

Advanced Life Drawing FA 302–3 credits (E)

Advanced study of the figure. Emphasis upon gesture, movement, character, construction, and space. Personal expression in a variety of media.

Junior Painting FA 305–12 credits (R)

Self-motivation and independence are encouraged, as students explore personal directions. Criticism is individual. Visiting artists and slide talks challenge preconceptions. Semester reviews examine each student's development in depth.

Drawing Seminar FA 356–3 credits (E)

Wide range of assignments in drawing relating to student's personal direction as well as major concepts of contemporary art. Work produced outside of class and presented for discussion during class time. Upper level course requiring previous drawing experience.

Fine Artists Survival FA 358–3 credits (E)

Surveys a variety of employment means used by fine artists. Covers grant-writing, business skills such as contracts, copyrights, income tax for the artist, setting up small business ventures and approaching galleries. Also covers artist-initiated enterprises and support systems.

Life Painting FA 369–3 credits (E)

Painting from the model, with emphasis on drawing and organization of pictorial elements. Discussion and analysis of life painting.

Senior Painting FA 405–12 credits (R)

A continuation of FA 305.

Three Dimensional Fine Arts Department

Three Dimensional Design Concepts & Process

CR 200–6 credits (R)

Introduction of problems of concept and development of three-dimensional ideas. Use of sketchbooks, journals, material investigation, processes in the evolution of design principles.

Senior Seminar CR 400–3 credits (R)

Practices as a professional business, survival, commissions, galleries, production, how to support oneself. Visiting lecturers.

Sculpture

Sculpture Studio SC 100–3 credits (E)

Comprehensive study of sculptural problems and applications including structural, technical and environmental considerations. Materials include plaster, wire, wood, clay, etc.

Figurative Clay Modeling SC 151/251–3 credits (E)

The study and construction of the portrait and figure executed from life in clay. Introduces the use of plaster as a casting medium.

Figurative Clay Modeling SC 152/252–3 credits (E)

An advanced study from life in clay of the portrait and figure, featuring the casting of designs in various materials.

Prerequisite: SC 151/251.

Welding SC 153/253–3 credits (E)

A beginning course in the construction of steel sculpture produced through oxy-gas and arc welding.

Wood Carving SC 161/261 –3 credits (E)

Designed for the student interested in exploring subtractive approaches. Carving in stone is offered as an option. A field trip to expedite the selection of materials and tools is included in the course.

Plastics & Modern Material SC 200–3 credits (D)

Study of the sculptural uses of plastics, including processes of lamination, casting, and direct applications.

Foundry SC 201–3 credits (D)

Foundry process in sculpture. Bronze and aluminum castings. Processes of green sand, resin bonded sand, and investment casting. Lost wax process includes melt-outs and burn-outs.

Molding and Casting Techniques**SC 203 –3 credits (E)**

Rigid and flexible molds, casting materials, cements, thermo plastics, multiple editions. Emphasis on reproduction in multiple media. Stress on health and safety issues.

Sculpture Studio**SC 254–3 credits (E)**

Investigation of materials, techniques, and contemporary issues in sculpture. Studio projects, discussions, readings, field trips, films, slides.

Sculpture Major Studio SC 301/302 –12 credits (R)

Exploration of personal form language, development of body of work, content investigation, and refinement of critical stance.

Three Dimensional Fine Arts Department

Sculpture*Sophomore Year:*

	Credits
SC 200 <i>Plastics & Modern Materials</i>	3
SC 201 <i>Foundry</i>	3
CR 200 <i>3-D Design Concepts & Process</i>	6
CSC 200 <i>World Literature</i>	3
CS <i>Electives</i>	6
– <i>Electives</i>	12
	<u>33</u>

Junior Year:

SC 301/302 <i>Sculpture Major Studio</i>	12
CSA <i>Elective</i>	3
CSB <i>Elective</i>	3
CSC <i>Elective</i>	3
CS <i>Elective</i>	3
– <i>Electives</i>	9
	<u>33</u>

Senior Year:

SC 401/402 <i>Sculpture Major Studio</i>	12
CR 400 <i>Senior Seminar</i>	3
CSA <i>Elective</i>	3
CS <i>Electives</i>	6
– <i>Electives</i>	9
	<u>33</u>

Ceramics (Crafts I)*Sophomore Year:*

	Credits
CER 202 <i>Ceramics Studio–Handbuilding</i>	3
CER 203 <i>Ceramics Studio–Wheelworking</i>	3
CR 200 <i>3-D Design Concepts & Process</i>	6
CSC 200 <i>World Literature</i>	3
CS <i>Electives</i>	6
– <i>Studio Electives</i>	12
	<u>33</u>

Junior Year:

CER 301 Jr. <i>Ceramics Major: Studio</i>	6
CER 302 Jr. <i>Ceramics Major: Material</i>	6
CSA <i>Elective</i>	3
CSB <i>Elective</i>	3
CSC <i>Elective</i>	3
CS <i>Elective</i>	3
– <i>Studio Electives</i>	9
	<u>33</u>

Senior Year:

CER 401 Sr. <i>Ceramics Major: Studio</i>	6
CER 402 Sr. <i>Ceramics Major: Materials</i>	6
CR 400 <i>Senior Seminar</i>	3
CSA <i>Elective</i>	3
CS <i>Electives</i>	6
– <i>Studio Electives</i>	9
	<u>33</u>

Metals (Crafts II)

<i>Sophomore Year:</i>	<i>Credits</i>
MTL 211/212 Metals	6
CR 200 3-D Design Concepts & Process	6
CSC 200 World Literature	3
CS Electives	6
– Electives	12
	<u>33</u>

Junior Year:

MTL 311/312 Advanced Metals Studio	12
CSA Elective	3
CSB Elective	3
CSC Elective	3
CS Elective	3
– Electives	9
	<u>33</u>

Senior Year:

MTL 411/412 Advanced Metals Studio	12
CR 400 Senior Seminar	3
CSA Elective	3
CS Electives	6
– Electives	9
	<u>33</u>

Fibers (Crafts III)

<i>Sophomore Year:</i>	<i>Credits</i>
FB 221 Soft Sculpture & Relief	3
FB 222 Introduction to Weaving	3
CR 200 3-D Design Concepts & Process	6
CSC 200 World Literature	3
CS Electives	6
– Electives	12
	<u>33</u>

Junior Year:

FB 321 Intermediate Off Loom	6
FB 322 Intermediate Weaving	6
CSA Elective	3
CSB Elective	3
CSC Elective	3
CS Elective	3
– Electives	9
	<u>33</u>

Senior Year:

FB 421 Advanced Off Loom	6
FB 422 Advanced Weaving	6
CR 400 Senior Seminar	3
CSA Elective	3
CS Electives	6
– Electives	9
	<u>33</u>

Glass (Crafts IV)

<i>Sophomore Year:</i>	<i>Credits</i>
GL 231/232 Glass	6
CR 200 3-D Design Concepts & Process	6
CSC 200 World Literature	3
CS Electives	6
– Electives	12
	<u>33</u>

Junior Year:

GL 331/332 Glass	12
CSA Elective	3
CSB Elective	3
CSC Elective	3
CS Elective	3
– Electives	9
	<u>33</u>

Senior Year:

GL 431/432 Glass	12
CR 400 Senior Seminar	3
CSA Elective	3
CS Electives	6
– Electives	9
	<u>33</u>

Sculpture Major Studio SC 401/402 – 12 credits (R)

Further exploration and consolidation of technical and aesthetic concepts. Portfolio presentation, professional development, future planning for graduate schools and apprenticeships.

Ceramics

Freshman Ceramics Studio CER 101 – 3 credits (E)

Introduction to technical processes and ceramic related skills. This course is the equivalent to CER 201.

Basic Ceramics Studio CER 201 – 3 credits (E)

Introduction to technical processes and ceramic related skills. This course is the equivalent to CER 101.

Ceramics Studio—Handbuilding

CER 202—3 credits (D)

Advanced exploration and instruction involving technical, aesthetic and skill development in ceramic handbuilding processes. Consideration is given to both sculpture and vessel-making. Prerequisite: CER 101, CER 201 or by permission of instructor.

Ceramics Studio—Wheelworking

CER 203—3 credits (D)

Development of personalized throwing skills, orientation to designer and sculptor disciplines. An aesthetic perspective centered primarily around vessel-making. Prerequisite: CER 101, CER 201 or by permission of instructor.

Junior Ceramics Major: Studio

CER 301—6 credits (R)

Refinements of technical, aesthetic and skill levels in personal directions. Prerequisite: CER 202, CER 203 or by permission of instructor.

Junior Ceramics Major: Materials

CER 302—6 credits (R)

Advanced technical study of ceramic materials and their relationship to the firing process. Prerequisite: CER 202, CER 203 or by permission of instructor.

Ceramics Studio—Casting Processes

CER 303—3 credits (E)

Exploration of plaster, casting slips, mold-making and other supportive techniques in the creation of vessel and non-vessel formats. Prerequisite: CER 101, CER 201 or by permission of instructor.

Ceramic Sculpture CER 304—3 credits (E)

Development of concepts, objects, installations and environments using ceramic materials. Prerequisite: CER 101, CER 201 or by permission of instructor.

Senior Ceramics Major: Studio

CER 401—6 credits (R)

Consolidation of technical and aesthetic awarenesses for sophisticated presentation of personal concepts.

Senior Ceramics Major: Materials

CER 402—6 credits (R)

Advanced technical study of ceramic materials and their relationship to the firing processes, concluding in a specific materials research project.

Metals (Crafts II)

Freshman Metals Elective MTL 111—3 credits (E)

Beginning metalworking techniques: fabrication and construction.

Metals MTL 211—3 credits (D)

Beginning metalworking; covering techniques of simple fabrication, construction and forging.

Metals MTL 212—3 credits (D)

Advanced metalworking techniques with strong emphasis on design and personal expression. Technical material to be covered: casting, chasing, and repousse, advanced forming techniques.

Advanced Metals Studio MTL 311/312—12 credits (R)

Advanced metalworking techniques: forming, casting, stone-setting, stone carving, fabrication. The development of a strong, personal body of work is stressed. Visiting lecturers.

Prerequisite: CR 211/212 or permission of instructor.

Advanced Metals Studio MTL 411/412—12 credits (R)

Further study of metalworking techniques, but with stronger emphasis on development of personal body of work. Research project required. Development of professional portfolio, and discussion of employment possibilities. Visiting lecturers.

Fibers (Crafts III)

Introduction to Fibers FB 121—3 credits (E)

Introduction to various fiber techniques through studio explorations. A broad overview of contemporary, ethnographic and historical work in the fiber arts through slide presentations. Studio assignments in some of the following areas: plaiting, coiling, knotting, netting, stitching, off-loom weaving, fiber sculpture and assemblage, with natural and man-made materials.

Soft Sculpture and Relief FB 221—3 credits (D)

Explores ideas, sources of inspiration and methods of structuring with soft materials. Slides, films, and assigned studio problems introduce a variety of contemporary approaches after which students have the opportunity to pursue directions of their choice in more depth.

Introduction to Weaving FB 222–3 credits (D)

An introduction to principles and techniques of floor loom weaving; including warp preparation, dressing the loom, basic loom controlled and weaver controlled weaves, pattern drafting, yarn dyeing and spinning. Slide presentations on historical and contemporary developments in weaving. Students weave samplers and complete two major projects which emphasize a personal approach to the media.

Surface Design on Fabric and Fibers

FB 223–3 credits (E)

An introduction to the principles, processes, and historical development of surface design on fabric and fibers. Techniques explored include dyeing yarns and fabrics with natural and synthetic dyes; resist processes (batik, plangi, ikat) and positive methods (screen printing, block printing, and direct painting with dyes). Emphasis on development of personal expression as well as technical proficiency. Workshops, slide presentations, guest artists and a field trip are included in this course.

Papermaking Collage and Construction

FB 224–3 credits (E)

Explores the potential of paper and mixed media in contemporary art expression. A series of workshops introduces basic processes and possibilities of papermaking, collage and construction. Students utilize their handmade papers and other media to further explore concepts and techniques in two and three dimensional art forms.

Fibers and Cross-Cultural Education

AE/FB 225–3 credits (E)

Students explore the potential of fibers in the classroom, through a cross-cultural study of our rich fiber heritage, ranging from traditional and folk modes to unique contemporary approaches, with readings, slides, museum trips, lectures, discussions, workshops and individual studio projects.

Intermediate Off-Loom Fibers FB 321–6 credits (R)

Students explore in more depth certain areas previously encountered that are of personal interest. This implies (over the course of the year) experimentation, research, and the development of a series of works within the areas chosen. In addition, there will be assigned projects and special workshops.

Prerequisite FB 221.

Intermediate Weaving FB 322–6 credits (R)

Exploration of more complex weaving and dyeing techniques, including ikat, multiple harness and three dimensional weaving. Students are encouraged to seek personal expression while strengthening skills in technique, craftsmanship, and design. Workshops, slide presentation, guest speakers, and a field trip are also included in this course.

Prerequisite FB 222.

Advanced Off-Loom Fibers FB 421–6 credits (R)

Complex problems of structuring and designing, and developing a more personalized approach to the fiber media through a series of self-designed projects in depth with supporting research and experiments. A finished portfolio, including slides, resume, research papers, etc., due at the final senior review. Slides, films, special workshops, and visiting artists also planned.

Prerequisite FB 221 and FB 321.

Advanced Weaving FB 422–6 credits (R)

Students expand and refine skills in design, technique, and concept, and develop a strong direction and personal expression through the completion of a series of self-directed projects. Students prepare a portfolio which includes slides, resume, and research papers. Special workshops, slide presentation, guest artists, and a field trip are included in this course.

Prerequisite FB 222 and FB 322.

Glass (Crafts IV)

Glassblowing GL 131/231–3 credits (D)

Basic glassblowing techniques open to freshmen, sophomore, junior and senior students. Demonstrations and assignments of simple glassblowing projects at the beginning, becoming progressively more difficult. Group glassblowing “clinics” to encourage team working. Weekly slide lectures which cover glass history briefly and an in-depth survey of contemporary glass art.

Cold Glass Working Techniques

GL 132/232–3 credits (D)

Basic course with assignments and demonstrations based on the use of glass working machinery. Students required to follow instructions for glass cutting, grinding, polishing, drilling, sandblasting, fabricating, and associated modelmaking and drawing. Proper use and maintenance of equipment is emphasized. Weekly slide lectures which cover glass history briefly, and an in-depth survey of contemporary glass art.

Glass GL 331/332–12 credits (R)

Hot and cold glass assignments, scheduled critiques, demonstrations, slide lectures on techniques, works of past and contemporary glass art, works in other media. Emphasis on development of own style and approach to expression within the medium and encouragement to go beyond the use of glass only in works of art.

Glass GL 431/432–12 credits (R)

A continuation of GL 331/332.

Design Department

Calligraphy DE 201–3 credits (E)

A study of the elegant 15th century humanistic hand known as the Cancellerescha Corvisa. The alphabet used in the course is an extension of the work of such 15th century writing masters as Arrighi, Taliente Palatino, Mercator and Yciar.

Two-Dimensional Design

DE 212–3 credits (R)

Problem solving as an approach to the 2-D design process. An introduction to the techniques of research, idea generation and evaluation, development and communication. Continued attention to craft, skill development and material application is expected.

Three-Dimensional Design

DE 213–3 credits (R)

Approaches 3D design processes through problem solving. Introduces techniques of research, idea generation, and evaluation. Attention to craft, skill development, and material application.

Technical Drawing DE 214–3 credits (D)

Basic instrumental drawing using the vocabulary of standard drafting procedures lines, letters, symbols, and numbers to convey technical information.

Conceptual Drawing DE 224–3 credits (D)

Considers how to mentally and physically visualize concepts. Stresses drawing and keeping a sketch pad.

Manufacturing Process DE 226–3 credits (D)

An engineering production course in two parts. Part 1 includes casting and molding techniques for metal and plastics. Part 2 discusses production techniques, selection and use of modern machine tools, dies, jigs, and fixtures. Includes field trips to typical plants.

Architectural Structures I DE 227–3 credits (D).

Introduces construction at a domestic scale, through lectures, slides and field trips. Students learn sufficient wood and masonry building techniques to design a small wood frame building. Structural calculations include sizing of members by stress analysis and beam equations. Assignments include scale drawings and models, and calculations. Formerly DE 227 Building Technology.

Concepts of Wood DE 253–3 credits (E)

A course designed to give attention to technical and conceptual elements of constructions in wood. Wood is combined with other media as required by the project.

Human Figure in Illustration DE 285–3 credits (E)

A course to assist students in learning more about drawing the human figure in a variety of situations. Basic anatomy is introduced. The emphasis is illustration in concept.

Senior Teaching Assistants/Lab

DE 300–3 credits (E)

Develops foundation design teaching skills through observation and studio critique sessions. Close association with faculty members.

Advanced Calligraphy DE 301–3 credits (E)

Study of the 14th century Humanistic (Chancery Cursive). Alphabet and advanced work in skill, concepts, and individualized brush and pen alphabets.

Package Design DE 303–3 credits (E)

Package as a form of communication. Construction methods, surface design, product effects, and materials are studied. Psychological, marketing and merchandising components considered. Students are required to design, construct and present a variety of packages, emphasizing color, typography, and visual effect. Attention is given to the total research, analysis, construction, design, and evaluation process.

Design Research DE 325–3 credits (R)

This course develops a process for defining a senior degree project through exposure to societal issues, gaps in technology and systematic search of current design literature.

Book and Periodical Design DE 335–3 credits (E)

Explores development of multiple page format publications. Examines publication construction, production grids, and other technical considerations. Students produce an actual publication from concept to binding. Employs case method approach.

Environmental Design Workshop

DE 350–3 credits (D)

An interdisciplinary approach to an applied method of solving and communicating problem solutions.

Interior Architecture DE 354–3 credits (E)

Varied architectural spaces and styles are studied. The design/re-design of space in 2D or 3D presentation form to explore sources, contemporary and traditional space-planning solutions for at least three different areas.

Typography DE 360–3 credits (E)

Professional use of typography as a graphic image. Exposure to a variety of foundry type, and to printing on proofing presses. Practice in setting and printing type images and in integrating typography with other graphic arts. Introduction to the history of the written image and typography through slides and discussion. Introduction to photo headlines and current word processors.

Audio-Visual Communication DE 365—3 credits (E)
Practice in using 35 mm slides and sound equipment. Develops ability to formulate and visually communicate a concept.

Nature's Packages DE 370—3 credits (E)

Stimulates the student's design sense and intuition through the exploration of nature's design system. Drawing from personal observation of organic objects. Introduces structure as a new order principle.

The Artist and The Book DE 375—3 credits (E)

Exploration of the book form. Work may be completed in any medium or combination of media. Conventional bookbinding and experimental presentations investigated. Each student is required to complete a book.

Documentary Drawing DE 380—3 credits (E)

Drawing which deals in part with documentary ideas and the examination of everyday life situations. Drawing done on location supplemented with work done in the studio. The students learn to sharpen sense of observation and use the material gathered as a source of information for finished compositions. Illustrative in concept.

Advanced Package Design DE 455—3 credits (E)

Advanced study of the commercial definition and application of the package. Concentration on product, marketing data and target consumers. Exposure to materials/process and manufacture. Pre-requisite DE 303.

Marketing DE 459—3 credits (D)

A course designed to introduce the student to the basic principles of marketing and all its related activities. The nature of marketing, the cause and effect of human behavior on the market, product development and policies, management, decision-making, legal aspects, pricing, distribution and research are discussed.

The case study method is used as part of the analysis process.

Advanced Color DE 460—3 credits (E)

In this course color is dealt with as an element of form, with special attention given to its expressive and emotional qualities. The other components, e.g. form principles of organization; content and meaning are so explored in order to acquire an understanding of their expressive potential.

Illustration

<i>Sophomore Year:</i>		<i>Credits</i>
DE 212	2-Dimensional Design	3
DE 213	3-Dimensional Design	3
DE 214	Technical Drawing	3
IL 220	Introduction to Illustration	3
CSC 200	World Literature	3
CS	Electives	6
—	Electives	12
		<u>33</u>

<i>Junior Year:</i>		
IL 310	Illustration	3
IL 311	Drawing & Painting for Illustrators	3
IL 320	Illustration	3
IL 321	Graphic Design for Illustrators	3
DE 325	Design Research	3
CSA	Elective	3
CSB	Elective	3
CSC	Elective	3
CS	Elective	3
—	Electives	6
		<u>33</u>

<i>Senior Year:</i>		
IL 410	Illustration	3
IL 411	Illustration (book)	3
	or	
GD 414	Advertising Design	3
IL 420	Illustration	3
IL 450	Degree Project	6
CSA	Elective	3
CS	Electives	6
—	Electives	9
		<u>33</u>

Illustration

Introduction to Illustration IL 220—3 credits (R)

Introduction to professional illustration, with emphasis on basic ideas, technique media and skill development.

Illustration IL 310—3 credits (R)

Introduction to the professions of illustration, with emphasis on basic ideas, technique, media, and skill development.

Drawing and Painting For Illustrators

IL 311 – 3 credits (R)

A course designed to build drawing and painting skills as they apply to visual communication.

Illustration IL 320 – 3 credits (R)

Sets the role of the illustrator as a communicator in the field of public information. Problems deal with illustration in advertising, books and educational aids.

Graphic Design For Illustrators IL 321 – 3 credits (R)

Emphasis upon creative idea development. Attention is given to typography in combination with imagery, illustration and composition.

Senior Illustration IL 410 – 3 credits (R)

An examination of the problems inherent in grouped and serialized illustration selected from current personal interests and designed for specific audiences.

Illustration (Book) IL 411 – 3 credits (D)

Using available published or other written material as text, each student completes the designing and illustrating of a book; emphasis placed on the research needed to create pictures for an identifiable population and a specific conventional method of reproduction. Also required are variations on the chosen medium, and storyboards as comprehensives. Bookbinding demonstrated and preparing camera-ready art reviewed.

Illustration IL 420 – 3 credits (R)

Emphasis on portfolio material based on the student's choice of direction. Through a series of discussions with the instructor and presentations of professional people in the field, standards and expected performance discussed. Students work during class time on portfolio material.

Degree Project IL 450 – 6 credits (R)

Major research project required of all senior design majors. Written proposals on projects submitted to a panel of department faculty for approval which could result in acceptance, acceptance with modification, or rejection. Projects center around the interest of the student, reflecting strengths and/or voids in development, but having validity and value as a research project. Study areas may be visual and/or non-visual in nature. Students meet on a weekly basis with the faculty advisor. Set dates for various design inputs and presentations defined, scheduled during the design development phase of work.

Graphic Design

<i>Sophomore Year:</i>	<i>Credits</i>
DE 212 2-Dimensional Design	3
DE 213 3-Dimensional Design	3
DE 214 Technical Drawing	3
GD 220 Introduction to Graphic Design	3
CSC 200 World Literature	3
CS Electives	6
– Electives	12
	<u>33</u>

Junior Year:

GD 310 Graphic Design	3
GD 311 Graphic Design	3
GD 320 Graphic Design	3
GD 321 Graphic Design	3
DE 224 Conceptual Drawing	3
DE 325 Design Research	3
CSA Elective	3
CSB Elective	3
CSC Elective	3
CS Elective	3
– Elective	3
	<u>33</u>

Senior Year:

GD 410 Graphic Design	3
GD 412 Corporate Identity	3
or	
GD 414 Advertising Design	3
GD 420 Graphic Design	3
GD 450 Degree Project	6
CSA Elective	3
CS Electives	6
– Electives	9
	<u>33</u>

Graphic DesignIntroduction to Graphic Design

GD 220 – 3 credits (R)

Introduction to graphic concepts and their creative development as specific, visual communication. Emphasis on projects for clients and competitions.

Graphic Design GD 310 – 3 credits (R)

Junior level course in graphic design, primarily concerned with development of students planning to be design directors. Class involved with application of basic design principles to projects which have been chosen to realistically reflect the range of assignments the designer could be expected to work on in a studio, agency or in-house design situation.

Graphic Design GD 311 – 3 credits (R)

Introduction to comprehensive visual design planning and image articulation approached through a set of given problem definitions with stated objectives. The character of problem definitions discussed and methods of analysis and conversion to graphic teams pertinent to an individual approach explored. Comprehensive images formed, refined, and criticized in discussion group and full class formats.

Graphic Design GD 320 – 3 credits (R)

Development of self-motivation and discipline applied to the individual's design abilities. Emphasis is placed on typography and problem solving approaches.

Graphic Design GD 321 – 3 credits (R)

More advanced study of the art of graphic communications, typography, design and the relationship of its effect on the reflection of socio-economic forces in society. Attempts made to define the role of the designer in this area now and in the future. Emphasis on the design and thinking processes. Study of direct applications of the multi-media forms of communication in the area of exhibition, television, and film design. Emphasis is placed upon the role of the artist-designer-communicator in a rapidly changing technological-electronic society.

Graphic Design GD 410 – 3 credits (R)

Advanced study of the applications of graphic design and visual communications to contemporary problems. Both two and three dimensional areas explored and the effects of light, time and space upon communications problems. The use of multi-media techniques to project conceptual ideas. Students encouraged to write study programs and concentration.

Corporate Identity GD 412 – 3 credits (D)

The purpose of this course is to expose the student to the design and application of symbols and/or graphic standards, and the techniques, methods and rationale behind a successful identity program.

Advertising Design GD 414 – 3 credits (D)

Explores the kinds of problems that are typical of those that advertising agencies deal with on a day-to-day basis. Inter-relationship of the art director, the client, and the consumer with the focus in each class on the solution to a real agency problem. Along with informal talks with art directors and visits to Boston agencies the development of individual definitions and sets of judgements about advertising is part of the professional orientation of the course.

Graphic Design GD 420 – 3 credits (R)

Structured for senior graphic design majors for the preparation of their portfolios, based upon personal strengths and interests, with professional standards and career expectations in mind. Student produces and assembles the best possible design portfolio, projecting as many of the skills as the designer possesses.

Degree Project GD 450 – 6 credits (R)

Major research project required of all senior design majors. Written proposals on projects submitted to a panel of department faculty for approval which could result in acceptance, acceptance with modification, or rejection. Projects center around the interest of the student, reflecting strengths and/or voids in development, but having validity and value as a research project. Study areas may be visual in nature. Students meet on a weekly basis with the faculty advisor. Set dates for various design inputs and presentations defined, scheduled during the design development phases of work.

Architectural Design

<i>Sophomore Year:</i>		<i>Credits</i>
DE 212	2-Dimensional Design	3
DE 213	3-Dimensional Design	3
DE 214	Technical Drawing	3
DE 227	Architectural Structures I	3
AD 223	Introduction to Architecture	3
CSC 200	World Literature	3
CS	Electives	6
–	Electives	9
		<hr/> 33

<i>Junior Year:</i>		
AD 310/320	Architectural Design	6
AD 317	Architectural Structures II	3
AD 327	Architectural Structures III	3
DE 224	Conceptual Drawing	3
DE 325	Design Research	3
CSA	Elective	3
CSB	Elective	3
CSC	Elective	3
CS	Elective	3
–	Elective	3
		<hr/> 33

<i>Senior Year:</i>		
AD 410/420	Architectural Design	6
AD 417	Architectural Structures IV	3
AD 450	Degree Project	6
CSA	Elective	3
CS	Electives	6
–	Electives	9
		<hr/> 33

Architectural Design

Introduction to Architecture AD 223—3 credits (R)

Introduction to issues of form, sociology, place, material, community, landscape, and ecology as they affect architecture. Lectures, slides, field trips and critiques of existing buildings are supplemented with design problems using specified architectural parts.

Architectural Design AD 310/320—6 credits (R)

Students learn to measure and select site, develop preliminary and final designs for required programs, and produce final scale drawings and models. Problems: small to intermediate size buildings, using ground forms, post and beam, concrete, and masonry.

Architectural Structures II AD 317—3 credits (R)

Continues from DE 227 with steel construction and calculations for beams and columns. Plumbing and heating covered and students expected to do a renovation design dealing with these mechanical systems.

Architectural Structures III AD 327—3 credits (R)

Continues from AD 317 with long span construction and truss calculation. Electricity, air conditioning, solar energy and architectural research discussed with related design and calculation assignments.

Architectural Design AD 410/420—6 credits (R)

Architectural Design problems of increasing complexity and size, with more emphasis on programming research are assigned. Topics may include community or urban design problems, and long span or tall structures.

Architectural Structures IV AD 417—3 credits (R)

Continues from AD 327 with construction and calculation methods for concrete. Construction scheduling, site work, acoustics and architectural preservation are among topics assigned.

Degree Project AD 450—6 credits (R)

A major architectural design project is proposed and undertaken by the student after required faculty approval of the project. The student develops the problem, researches it, prepares the program, and designs a building or renovation to satisfy the program, and publicly presents the work with models, finished quality drawings, slides, and other techniques.

Fashion Design Major

<i>Sophomore Year:</i>		<i>Credits</i>
DE 212	2-Dimensional Design	3
DE 213	3-Dimensional Design	3
FD 255	Creative Fashion Design (Level I)	3
FD 256	Pattern Drafting & Constr. Tech.	3
CSC 200	World Literature	3
CS	Electives	6
—	Electives	12
		<hr/> 33

<i>Junior Year:</i>		
FD 355	Creative Fashion Design (Level I)	6
FD 356	Flat Pattern Design & Grading	6
DE 325	Design Research	3
CSA	Elective	3
CSB	Elective	3
CSC	Elective	3
CS	Elective	3
—	Electives	6
		<hr/> 33

<i>Senior Year:</i>		
FD 450	Degree Project	6
FD 455	Creative Fashion Design (Level III)	6
FD 456	Draping & Contour Techniques	3
FD 457	Specialized Fashion Study	3
CSA	Elective	3
CS	Electives	6
—	Electives	6
		<hr/> 33

Fashion Design

Fashion Theory and Analysis FD 201—3 credits (E)

Introduces concept of fashion in contemporary society. Attention to color and design. Includes theories of fashion movements, origins of trends, and the use of professional nomenclature. Stresses development of a personal and professional philosophy of clothing.

History of Costume FD 203—3 credits (E)

Historical periods and styles analyzed with a view toward creating original designs in a two dimensional format.

Creative Fashion Design (Level I)

FD 255–3 credits (R)

Communication of original ideas using geometric principles in design as well as master block pattern structures. Fundamental draping and development of couture techniques are taught. Basic garment construction gives the student experience in translating creative designs into 3D form. Work in fabric and non-textiles.

Pattern Drafting and Construction Techniques

FD 256–3 credits (R)

Development of skill in fundamental pattern-making and construction. Understanding of the principles and procedures in the development and use of the master pattern with emphasis on accuracy and professional standards. Basic slopers and pattern structures are constructed in toile then tested for proper fit.

Introduction to Textile Printing & Dyeing

FD 304–3 credits (E)

Explores positive and resist techniques, wax and starch resist and screen printing. Attention to wall-pieces, three dimensional form, developing dyes and translucent colors.

Creative Fashion Design (Level II)

FD 355–6 credits (R)

Fashion designing on intermediate level in developing intricate designs into finished products. Personal interpretation of projects in specialized areas of design such as theatre costuming, children's wear, men's wear, and bridal design.

Flat Pattern Design and Grading

FD 356–6 credits (R)

Advanced work in pattern drafting and grading techniques. Industrial procedures are stressed. Patterns interpreted and proper methods of construction are applied. Original patterns created in order to offer experimental opportunities in technical practices of fashion design.

Degree Project FD 450–6 credits (R)

Each student required to assume responsibility for a professional experience in fashion design, theatre, fashion coordination, or assume an in-depth research thesis that makes a valid contribution to the community or to the world of fashion.

Creative Fashion Design (Level III)

FD 455–6 credits (R)

Individual guidance in executing design ideas. Students encouraged to seek their personal direction in fashion design in order to develop full potential by creating and formally presenting theme-oriented collections that meet personal and professional standards.

Draping and Contour Techniques

FD 456–3 credits (R)

Development of draping skills through planned projects and free design selection. Affords students the opportunity to create original designs directly in fabric. Tailoring techniques and various technical elements of the couture considered.

Specialized Fashion Study FD 457–3 credits (R)

Presentation of basic information to related areas of couture, ready-to-wear, and accessories including origins, methods of production and finishing, use and care of consumer-oriented materials, study of construction methods, terminology, and quality identification. Because of the variety of interests in fashion studies all students reach an insight into the breadth of fashion design potential.

Fashion Illustration FI 255–3 credits (E)

Fundamentals of the fashion figure explored in various media. Introduction to fashion layout and design.

Fashion Illustration FI 355–3 credits (E)

Develops individual drawing styles and creative thought. Attention to fashion techniques and graphic art processes.

Fashion Illustration FI 455–3 credits (E)

Analysis of current styles. Figure and mechanical drawing for the advertising manager, copy writer, and buyer. Attention to personal direction and technical skills.

Industrial Design

<i>Sophomore Year:</i>		<i>Credits</i>
DE 212	2-Dimensional Design	3
DE 213	3-Dimensional Design	3
DE 214	Technical Drawing	3
DE 226	Manufacturing Processes	3
ID 223	Introduction to Industrial Design	3
CSC 200	World Literature	3
CS	Electives	6
–	Electives	9
		<hr/> 33
<i>Junior Year:</i>		
ID 305	Manufacturing Processes	3
ID 310/320	Industrial Design	6
DE 224	Conceptual Drawing	3
DE 325	Design Research	3
DE 350	Environmental Design Workshop	3
CSA	Elective	3
CSB	Elective	3
CSC	Elective	3
CS	Elective	3
–	Elective	3
		<hr/> 33
<i>Senior Year:</i>		
ID 410/420	Industrial Design	6
ID 450	Degree Project	6
DE 459	Marketing	3
CSA	Elective	3
CS	Electives	6
–	Electives	9
		<hr/> 33

Industrial Design

Introduction to Industrial Design ID 223–3 credits (R)

An introduction to the design process exposing students to problem solving techniques utilized in Industrial Design. Explores tasks required for research, preliminary concept sketching, design refinement, presentation, and fabrication possibilities.

Manufacturing Processes ID 305–3 credits (R)

Students study specific problems in the development of a product. Field trips augment classroom study of the developmental planning of marketable products. Each student carries on a detailed case study of a new product from its inception to its finalization. Cost analysis and researching into the technical problems of competitive manufacturing and marketing included.

Industrial Design ID 310/320–6 credits (R)

Design process integrates the intellectual with the tectonic skills in the development of each study. Human factors and communication enhanced in model making and other three dimensional concepts supported by two dimensional visuals using various media and drawing techniques.

Industrial Design ID 410/420–6 credits (R)

Theory and practice of industrial design, through an objective study of processes in the development of a product or system of design. To resolve designs from well grounded investigative methods which indicate true and objective directions of environmental needs through four major areas of control: 1) Research, 2) Objective Analysis, 3) Materials and Processes, 4) Marketing and distribution. Problems planned and executed by integrating previously acquired skills with new supporting disciplines to effect proper design solutions.

Degree Project ID 450–6 credits (R)

The theory and practice of industrial design methods as used in the process of seeking and finding the need for a new product or system to benefit the human race. Subject of the thesis study must be approved by the instructor, relative to size, scope and involvement of problem so that it is within the creative capabilities of the student.

Media and Performing Arts Department

Photography

<i>Sophomore Year:</i>	<i>Credits</i>
PH 270 Photography	6
PH 272 Intermediate Photography	3
PH 275 History of Photography	3
CSC 200 World Literature	3
CS Electives	6
— Electives	12
	<u>33</u>

Junior Year:

PH 370 Expressive Photography	6
PH 371 Studio Photography	6
or	
PH 374 Documentary Seminar	6
CSA Elective	3
CSB Elective	3
CSC Elective	3
CS Elective	3
— Electives	9
	<u>33</u>

Senior Year:

PH 470 Portfolio Photography	6
PH 471 Color Photography	6
or	
PH 472 View Camera	6
MP 475 Media Forum	3
CSA Elective	3
CS Electives	6
— Electives	9
	<u>33</u>

Filmmaking

<i>Sophomore Year:</i>	<i>Credits</i>
FM 280/281 Filmmaking Studio	12
CSC 200 World Literature	3
CS Electives	6
— Electives	12
	<u>33</u>

Junior Year:

FM 380/381 Intermediate Filmmaking Studio	12
CSA Elective	3
CSB Elective	3
CSC Elective	3
CS Elective	3
— Electives	9
	<u>33</u>

Senior Year:

FM 480/481 Advanced Filmmaking	12
MP 475 Media Forum	3
CSA Elective	3
CS Electives	6
— Electives	9
	<u>33</u>

Studio for Interrelated Media (S.I.M.)

<i>Sophomore Year:</i>	<i>Credits</i>
MP 270/271 Studio for Interrelated Media	12
CSC 200 World Literature	3
CS Electives	6
— Electives	12
	<u>33</u>

Junior Year:

MP 370/371 Studio for Interrelated Media	12
CSA Elective	3
CSB Elective	3
CSC Elective	3
CS Elective	3
— Electives	9
	<u>33</u>

Senior Year:

MP 470/471 Studio for Interrelated Media	12
MP 375 Media Forum	3
CSA Elective	3
CS Electives	6
— Electives	9
	<u>33</u>

Photography

Introductory Photography PH 100–3 credits (E)

A beginning course for students with an interest in creative work and study in black and white photography. Teaches exposure controls, camera operation, rudimentary film development and printing.

Photography PH 270–6 credits (D)

For students who desire to learn the fundamentals of creative photography. Introduces principles of optics, cameras, films, photographic chemistry and materials along with creative assignments. Continuous work and advancement through weekly photographing, processing, printing, and criticism.

Intermediate Photography PH 272–3 credits (D)

Seeks to reveal more clearly the nature of photography through major projects which allow the examination of technical and aesthetic problems in a continuing and self-generated way.

Prerequisite PH 270.

History of Photography PH 275–3 credits (D)

Surveys development of photography from 1826 through contemporary work. Lectures consist of both slides and print presentations. Trips to museums and galleries assigned; final paper or project required.

Expressive Photography PH 370–6 credits (D)

Deals with crises of expression and the fundamental realization that photography as art, is not primarily problem solving but problem-stating. Criticism and analysis in class of individual project-problems.

Studio Photography PH 371–6 credits (D)

Uses various formats of cameras in the studio and on location to make use of their inherent advantages for clarity and direction. Considers backgrounds, lighting, focal lengths and various studio practices and paraphernalia.

Sequential Photography PH 372–6 credits (E)

Directed to interrelation and interdependence of photographs to explore linear and field aspects of grouped images. Various techniques, hardware, and applications sought.

Prerequisite PH 270, 272 and 275.

Photographic Technique PH 373–3 credits (E)

Deals with basic photographic chemistry and tone reproduction. Various chemical, optical, and physical photographic problems explored.

Documentary Seminar PH 374–6 credits (D)

Involves group response to and criticism of a carefully defined and researched project. Proposals initiated and discussed in first classes; subsequent classes follow progress and introduce supporting reading and viewings.

Topic in Photography PH 375–3 credits (E)

A specific topic in photography; subject changes each time course is offered.

Portfolio Photography PH 470–6 credits (D)

Students work under a "grant-type" reality. Each must submit and have approved a specific proposal, work consistently on it and formally present it. Private meetings with the instructor as well as group classes.

Color Photography PH 471–6 credits (D)

Explores technical aspects of color photography through extensive use of transparency and ciba-chrome printing.

View Camera PH 472–6 credits (D)

Consists of rigorous introduction to the nature of the view camera, both technical and aesthetic. Specific problems given; results viewed and discussed weekly. The goal is not to deal only with the mechanics of view camera, but also to examine how the illusion of description is so coherently and clearly available, and how this property can be used to examine specific curiosities.

Filmmaking

Introduction to Filmmaking FM 180–3 credits (E)

Beginning survey of many uses in motion pictures, from art to commerce. Hands-on production experience with basic equipment and an opportunity to analyze many different types of films from the production point of view. Includes a strong emphasis on the use of film as a fine-art medium and its relationship to the avant-gardes of painting, poetry and music.

Filmmaking Studio FM 280/281–12 credits (D)

Focuses on the use and operation of filmmaker's tools and their relationship to different uses and styles of film. Students have a choice of exercises to pursue and may try out different equipment and gauges of film, including Super-8 silent and sound cameras and editing equipment, 16mm silent and no-synch sound cameras and recorders; basic optics, rephotography, and processes used in the film industry are discussed.

Film Analysis: Styles of Dream and the Fantastic in the Cinema FM 282—3 credits (E)

Deals with techniques used by different cinematic innovators to explore film's particular properties to create expressions of inner states of mind. Explores uses of allegory, mood, time and space to illuminate these fantastical, sometimes bizarre visions. Films discussed range from beginnings of cinema to recent times.

Filmmaking: Professional Post-Production

Techniques FM 283—3 credits (E)

Designed for students who wish to learn the fundamentals of film editing for television and other commercial outlets. Students work in small groups editing short films from already-produced professional quality picture and sound materials.

Problems in Film, Video, and Sequence

Photography FM/MPX 3 credits (E)

Students work in all three media to seek solutions to selected problems in narrative forms, reportage, portraiture, and perception. Analysis proceeds from critiques of class work and relates to strengths, weaknesses, textures, and peculiar efficiencies and economies of each medium.

Intermediate Filmmaking Studio

FM 380/381—12 credits (D)

Classes in specialized tools and methods, taught through specific problem solving. Students are encouraged to develop their craft out of their own vision. Continuing practical analysis in class of widely varying types of film and styles of work within the medium.

Advanced Filmmaking FM 480/481—12 credits (D)

Independent study and tutorial on an advanced level. Discussion and critique of individual projects.

Studio for Interrelated Media

Introduction to Television MP 201—3 credits (E)

Looks critically at television while teaching students the fundamentals of production. Class looks at videotapes, talks about television and art, and practices video production skills. Each student makes videotapes in a series of short exercises as well as a major final project. Students also view selected TV broadcasts at home and read short critical writings.

Introduction to Computer Programming

MP252—3 credits (E)

Students will learn Basic Language on the Apple II computer. Emphasis is on designing and writing original programs. Lectures and some reading. Computer Lab time is available on an individual basis.

TV, Video and Art MP/CSA 259—3 credits (E)

Investigates the development of video as a new creative medium in its relationship to two already-established cultural situations: broadcast television and the fine arts. Draws on video productions of the past ten years on tape in the video library at the college. Team taught by faculty from Video/Media and Art History/Critical Studies.

Studio for Interrelated Media

MP 270/271—12 credits (D)

An open studio in which individuals and groups work in any medium of their choice, or in several interrelated media. Some students create performances with sound, projection, light, performers, and movement. Others work with new technologies such as zeros, audio synthesizer, or computer. Still others use photography, filmmaking, video, or tools of their own design.

Contemporary Music MP 272—3 credits (E)

An intensive historical examination of contemporary western music, created for and against the concert environment, for conventional as well as unique musical resources. Special emphasis on the musical processes of the past 25 years.

Sound Studio MP 273—3 credits (E)

The phenomena of sound and the perception and formation of audio experiences. An approach to the understanding of sound as a creative energy. Includes work with simple electronic equipment, and explores other sound generating instruments including the human body.

Theatre Workshop MP 275—3 credits (E)

Fosters various theatrical attitudes through ideas and organizations, scripts and other production plans, materials and techniques for scenic renditions, lighting, projection, costume and makeup, stage mechanics, production and direction.

Movement Studio MP 277—3 credits (E)

Work with all forms of body movement and control. Mime and dance explorations from primitive and developed ethnic sources, modern and current forms. Inventions organized for performances.

Further Studies in Movement MP 278—3 credits (E)

An advanced course in movement, developing body awareness, proper placement, and dance techniques. Individual and group improvisations and movement composition.

Prerequisite MP 277.

Off-Campus Siteworks MP 283—3 credits (E)

Original performance/environmental works designed for and produced in alternative, non-theatre spaces in the larger community outside the college.

Special Projects Seminar MP 292–3 credits (E)

Provides an opportunity for students to propose their own projects in any medium.

Weekly meetings for presentations of work in progress.

Television Production: Intermediate

MP 301–3 credits (E)

The aim is to expand videomaking skills as well as an aesthetic grasp of the medium. Class demonstrations and practice of advanced production techniques; viewings of student works and tapes by other artists. Students make videotapes in an intensive series of exercises and individual projects.

Prerequisite MP 270 or by permission of instructor.

Issues in Art, Science, and Technology

MPA 312/412–3 credits (E)

This course addresses, through its uniquely structured sets of presentations, the important issue of the relationship between and among art, science, and technology in the context of industrial, modern and contemporary culture.

Media Internship MP369–3 credits (E)

Internships in media fields in locations outside the college supervised by MPA faculty members.

Studio for Interrelated Media

MP 370/371–12 credits (D)

Intermediate work for multi-dimensional original performance, event-works, and object-sensory environments.

Prerequisite MP 270/271 or permission from Instructor.

Sound Performance MP373X–3 credits (E)

Students develop and present original sound works. Emphasis is on the presentation and criticism of individual performances.

Projects in Video MP 375–3 credits (E)

Students propose their own projects and work independently in production. Class meetings have group screenings and discussion of works in progress.

Prerequisite MP 301.

Studio for Interrelated Media

MP 470/471–12 credits (D)

Advanced studio for performance, event-works, and object-sensory environments.

Prerequisite MP 370/371 or permission from the Instructor.

Media and Performing Arts Forum

MP 475–3 credits (R)

Brings together senior students from the different specializations in the department. Faculty, alumni, and visiting professionals discuss topics which provide a shared overview of the different media and vocational issues which provide a transition from the college to professional practice in the arts.

Art Education Department

Art Certification Program I

<i>Freshman Year:</i>	<i>Credits</i>
AE 100 Introduction to Art Education	3
<i>Sophomore Year:</i>	
AE 201 Art & Human Development	3
AE 202 Materials & Processes	3
AE 250 Developmental Observation Lab	3
AE 251 Methods Theory	3
CSC 200 World Literature	3
CSB 280 General Psychology	3
CSB 351 Intellectual Hist. Modern Europe	3
— 3D Elective	3
— 2D Elective	3
— Media Elective	3
— Studio Elective	3
	<u>33</u>
<i>Junior Year:</i>	
AE 302 Methods Lab	3
AE 303 Media Workshop	3
AE 304 Student Teaching	9
AE 305 Curriculum in the Visual Arts	3
— 3D Elective	3
— 2D Elective	3
— Media Elective	3
— Studio Electives	6
	<u>33</u>
<i>Senior Year:</i>	
AE 401 Historical Issues in Art Educ.	3
AE 402 Designing Community Programs	3
AE Upper Level Elective	3
CSA 451 Philosophy of Art	3
CSA Elective	3
CS Elective	3
— 3D Elective	3
— 2D Elective	3
— Media Elective	3
— Studio Electives	6
	<u>33</u>

Studio (Dual Major) Education Program II (up to but exclusive of student teaching)

<i>Freshman Year:</i>	<i>Credits</i>
AE 100	3
<i>Sophomore Year:</i>	
— Studio Concentration	12
AE 201 Art & Human Development	3
AE 202 Materials & Processes	3
CSC 200 World Literature	3
CSB 280 General Psychology	3
CSB 351 Intellectual Hist. Modern Europe	3
— Studio Electives	6
	<u>33</u>
<i>Junior Year:</i>	
— Studio Concentration	12
AE 250 Developmental Observation Lab	3
AE 251 Methods Theory	3
CSA 451 Philosophy of Art	3
CSA Elective	3
— Studio Electives	9
	<u>33</u>
<i>Senior Year:</i>	
— Studio Concentration	12
AE 302 Methods Lab	3
AE 303 Media Workshop	3
AE 402 Designing Community Programs	3
AE Upper Level Elective	3
— Studio Electives	9
	<u>33</u>

*Graduates of Studio Education and Museum Education may complete their certification by enrolling in the post-graduate CERTIFICATION SEMESTER which includes:

AE 304 Student Teaching	9
AE 305 Curriculum	3

***Museum Education, Program III**
(up to but exclusive of student teaching)

Freshman Year: Credits
 AE 100 Introduction to Art Education 3

Sophomore Year:
 AE 201 Art & Human Development 3
 AE 202 Materials & Processes 3
 CSA 210 Art Middle Ages 3
 CSA 270 Renaissance Art 3
 CSA Elective 3
 CSC 200 World Literature 3
 CSB 280 General Psychology 3
 — Studio Electives 12
 33

Junior Year:
 AE 250 Developmental Observation Lab 3
 AE 251 Methods Theory 3
 AE 302 Methods Lab 3
 AE 303 Media Workshop 3
 CSA 256 Modern European Painting 3
 CSA Elective 3
 CSB 351 Intellectual Hist. Modern Europe 3
 — Studio Electives 12
 33

Senior Year:
 AE 401 Historical Issues in Art Educ. 3
 AE 402 Designing Community Programs 3
 CSA 401 Art History Practicum 6
 CSA 450 Art History Research Seminar 3
 CSA 451 Philosophy of Art 3
 CSA Elective 3
 CSC Elective 3
 — Studio Electives 9
 33

*Graduates of Studio Education and Museum Education may complete their certification by enrolling in the post-graduation CERTIFICATION SEMESTER which includes:

AE 304 Student Teaching 9
 AE 305 Curriculum in the Visual Arts 3

Art Education

Introduction to Art Education AE 100–3 credits (D)

Explores the social, cultural, and political contexts of education. Students look at their own personal histories as cases of specific political, social, cultural contexts. Students analyze the social pressures that shape education and compare the impact of various settings (i.e., schools, hospitals, museums, etc.) and cultural differences on the learner's experience.

Art and Human Development AE 201–3 credits (R)

Explores aspects of cognitive and psycho-social development of learners, through psychological, sociological, and anthropological theories. Theories of development and the nature of art-making are the focus of the course. Readings include Piaget, Freud, Erikson and Mead.

Materials and Processes AE 202–3 credits (R)

Enables students to connect art materials and teaching objectives, to develop a vocabulary of art in relation to specific problems. Relates materials to age levels and developmental issues. Students explore "depth vs. breadth" issues in materials exploration. The course may be organized through medium, i.e., clay, preschool through adolescence, or organized through one single age, in relation to a variety of media. Two-thirds of the course involves studio development, one-third of the course is lesson planning. Teacher serves as role model for styles of motivation that are analyzed by students.

Crafts in the Elementary Schools

AE 205–3 credits (E)

Investigates crafts and materials suitable for elementary school pupils. Ideas are explored as college studio experiences and then related to various grade levels. Attention given to individual learning modalities and to special needs. Provides studio credit as 3D course.

Media in the Classroom AE 206–3 credits (E)

Investigates media and photography that can be used by children and adolescents in the classroom. Provides studio credit as media course.

Clay and the Adolescent AE 207–3 credits (E)

Concentrates on one medium to explore the variety of ways that people learn. Concepts developed regarding adolescents' relationship to the domain of clay are explored for generalizability across all media.

Developmental Observation Lab

AE 250–3 credits (R)

Considers educational decision making. Students are expected to make observations in order to understand the objectives and decisions of teachers in relation to the needs of students. Observation focuses upon stages, ages, group behavior, space and room organization. Individual-group interactions are observed. Students are expected to record, interpret, and analyze behavior in written form. Two field pre-practicum sites (two different settings) involve young and older children.

Methods Theory AE 251–3 credits (R)

To explore different learning strategies and styles. To allow readings and discussions concerning planning skills, writing lesson plans, evaluation of student learning, levels, teacher role and professionalism. Students observe lab classes.

Methods Lab AE 302–3 credits (R)

(Field site, pre-practicum)

To provide field-based opportunities for students to apply their knowledge of selecting objectives, writing lesson plans, planning in sequence, actual teaching, evaluation of student learning, and of teaching performance and the creative process.

Media Workshop AE 303–3 credits (R)

Develops skills and concepts in the preparation of instructional or expressive media presentations. Instruction in the use and selection of media.

Student Teaching AE 304–9 credits (R)

Provides instruction and experience in the teaching of art through an assignment to a student teaching center, working under a cooperating teacher and the college supervisor. Guides development of lesson plans and in teaching methods for practice teaching on both elementary and secondary levels.

Curriculum in the Visual Arts AE 305–3 credits (R)

Explores the philosophical, socio-cultural, and personal issues that shape teaching practices. Through readings and critical analyses of existing models, students have the opportunity to design individual solutions to curriculum problems in the visual arts.

Historical Issues in Art Education

AE 401–3 credits (R)

Analyzes historical and contemporary philosophical foundations of education, with special emphasis on the growth and development of art education in the United States.

Designing Community Programs

AE 402–3 credits (R)

Provides a field-based opportunity for students to use educational theory and experience to design, implement and evaluate independent programs in a community setting. Class meetings are used as a time for assessment and sharing of resources. The objective is to explore other than public school settings, to develop a program in a setting, to develop evaluation of tools. The course requires preparation of a written document of actual process and a written extension of alternative routes not taken (ideas running in advance of actual practice.)

Art & Special Education AE 405–3 credits (E)

Enables students to develop appropriate services and programming for children with special needs. Prerequisite: Student Teaching.

The Teaching Artist: Working Strategies

AE 460–3 credits (E)

Explores options, scheduling of time, opportunities and constraints of work commitments within a framework of theories of work, aims for those students primarily identified as artists who might find themselves teaching and for those identified as teachers who also make art.

Open to Juniors, Seniors, Graduate Students of all departments.

Master of Fine Arts

<i>First Year:</i>		<i>Credits</i>
<i>GR501/502 Graduate Seminar</i>		6
–	<i>Major Studio</i>	12
–	<i>Studio Electives</i>	6
CSA	<i>Elective</i>	3
CS	<i>Elective</i>	3
		<u>30</u>
<i>Second Year:</i>		
<i>GR 503/504 Graduate Seminar</i>		6
–	<i>Major Studio</i>	12
–	<i>Studio Electives</i>	6
CSA	<i>Elective</i>	3
CS	<i>Elective</i>	3
		<u>30</u>

Master of Fine Arts

Graduate Seminar/Visiting Artists

GR 501-504 – 12 credits (R)

Graduate Seminar provides a context allowing graduate students to present and discuss their work, and for presentation of unique work by visiting artists and guest lecturers from a variety of fields.

Painting Studio FA 501-504 – 24 credits

Focuses on the development of individual initiative and intensive work in the general area defined as painting. Potential areas of activity include: painting, assemblage, constructions, shaped work, kinetic forms, systems art, environments, as well as other contemporary developments. Work is directed toward professional exhibition.

Printmaking PM 501-504 – 24 credits

Advanced and independent work in Lithography (relief prints), and Etching (Intaglio), emphasizes equally the technical and aesthetic problems related to making original prints. Students are prepared to pursue professional careers in related areas including curating, printing for other artists in a workshop situation, teaching, illustration, etc., as well as in production of the artists' own artwork for exhibition and marketing.

Ceramics CER 501-504 – 24 credits

Focuses on advanced design and research problems appropriate to intensive individual work. Such problems can be specialized to a specific material and technique involving various media and processes.

Glass GL 501-504 – 24 credits

Advanced and independent work in the making of objects with glass and related materials. Technical and conceptual experimentation is encouraged. Includes discussion of aesthetic and technical problems combined with appropriate study and readings.

Metals MTL 501-504 – 24 credits

Investigates advanced metalworking techniques, i.e., forming, joining, and surface manipulation including exercises in electroplating, electroforming, granulation, and enameling techniques. All technical explorations are aimed at the production of highly individualized work and study.

Fibers FIB 501-504 – 24 credits

Centers on the making of objects with fibers and related materials. Individual and experimental work is encouraged. Includes discussion of aesthetic and technical problems combined with appropriate study and readings.

Sculpture SC 501-504 – 24 credits

Focuses on advanced sculptural work in diverse media and formats which can include works in a concentration medium; i.e., foundry, gas; and arc welding, clay, plastics or other traditional or contemporary materials and techniques. The major aim of this studio is the creation of individually formed work of intense quality with equal emphasis on professional presentation.

Filmmaking FM 501-504 – 24 credits

Concentrates on advanced studio work in Super 8 and 16mm filmmaking, screening, and criticism.

Photography PH 501-504 – 24 credits

Concentrates on advanced studio work with small and/or large format cameras, exhibition and criticism of the student's prints.

Video MP 501-504 – 24 credits

Concentrates on advanced work with portable and/or studio videotape recording, exhibition and criticism of the student's presentations.

Studio for Interrelated Media

SIM 501-504 – 24 credits

Concentrates on advanced studio work in interdisciplinary artistic media such as performance, movement and sound. Students may work in an open studio format wherein the media and goals are determined by the student.

Design DE 501-504 – 24 credits

Concentrates on contemporary urban problems to be solved through cross-disciplinary projects.

Master of Science in Art Education

	<i>Credits</i>
<i>AE 500 Graduate Seminar</i>	3
<i>AE 501 History of Goals & Methods Art Ed.</i>	3
<i>AE 502 Developmental Theory</i>	3
<i>AE 504 Problems in Aesthetics</i>	3
<i>AE 510 Research Methods & Techniques</i>	3
<i>Directed Study</i>	6
<i>Specialization</i>	15
	<u>36</u>

Graduate Seminar AE 500–3 credits (R)

Explores topics of in-process research of students. Students present their research and the problems they encounter. Discussion provides evaluation and suggestions that promote the independent work of thesis writing. Prerequisite: AE 510.

History of Goals and Methods of Art Education

AE 501–3 credits (R)

Discusses growth and development of art education in the United States with emphasis on major movements and leaders, examining sources and European influences. Special attention to Boston as an historic center for development of art education.

Developmental Theory AE 502–3 credits (R)

Examines the major theories and research on developmental changes in childhood and early adolescence. Discusses issues relative to cognitive/affective/perceptual/social development and their implications for children and teachers.

Problems in Aesthetics AE 504–3 credits (R)

Surveys and discusses issues in the philosophy of art including the nature of form, whether beauty and aesthetic value are merely subjective, and the relationship between art and truth. Readings from Dewey, Langer, Bell, Wittgenstein, etc.

Research Methods and Techniques

AE 510–3 credits (R)

Explores questions that may be fruitful for art education. Investigates various methods of research and the analysis of different types of research studies. Considers statistical terminology, collecting and evaluating data, and proper presentation of findings.

Contemporary Developments in Art Education

AE 511–3 credits (E)

Examines current literature and research in art education. Investigates interdisciplinary programs and aesthetic education.

The Adolescent: Effective Interventions

AE 512–3 credits (E)

Considers the cognitive/social/affective development changes in adolescence. Discusses implications of developmental theories for art education and focuses on supportive interventions. Emphasis on the issues of adolescence, the designing of appropriate learning experiences.

Explorations in Art Therapy AE 513–3 credits (E)

Explores art as a therapeutic tool of communication. Studies the theory and practice of art as therapy. Discusses complementary approaches. Students create and examine spontaneous art expressions.

Art Therapy and Special Education: Their Relationship AE 515–3 credits (E)

Reviews the separate historical development of art therapy and special education. Then, concentrates on contemporary issues in both theory and practice with emphasis on the relationship of art therapy to current directions in special education.

Administration & Supervision AE 530–3 credits (E)

Examines the myriad tasks and strategies of supervisory leadership. Attention to the basis for decision making and methods of facilitating specific objectives.

Administrative Internship AE 531–3 credits (E)

Each student is brought face-to-face with dynamic problems requiring him/her to interact with persons who make policy. After becoming familiar with the operational aspects of the organization, the student begins to identify those areas in which he or she can make a positive and practical contribution.

Curriculum Writing and Evaluation

AE 535–3 credits (E)

Development and evaluation of conceptual criteria and goals for the structuring of actual curricula in art.

Visual Learning in the Elementary School

AE 550–3 credits (E)

Provides a theoretical basis for the art specialist collaborating with the classroom teacher. Requires the identification of concepts and the development of visual and manipulative activities which explore these concepts.

Opportunities for Visual Learning: Social Studies and Language Arts AE 552–3 credits (E)

Provides context for inventing visual learning activities in elementary education using existing social studies curricula.

Contemporary Media in Education

AE 554–3 credits (E)

Practice in the choice and use of hardware and software media. Discusses the use of media in education. Develops familiarity with media as an expressive art form in art programs.

In-Service Supervision AE 561–3 credits (E)

Provides supportive skills for cooperating teachers currently supervising our students in their schools. Updates knowledge of methods, theory, and new technology. Discussion of the problems inherent in student-teacher supervision.

Arts Advocacy in Institutions, Museums, and Organizations AE 563–3 credits (E)

Uses the case study and simulation/scenario approach to the study of artistic, educational, and administrative aspects of art institutions. Students prepare a case study of some aspect of one major institution; actual advocacy cases encouraged.

Art, the Special Child and 766

AE 566–3 credits (E)

Investigates and explores art directions relative to correcting perceptual learning difficulties. Emphasizes the active role of the art teacher in implementing 766 legislation.

Directed Study DS 500–3 credits (R)

Designing and pursuing historical, empirical, or curricular research in art education.

College-Teaching Internship GR 560–3 credits (E)

Prepares graduate students for teaching at college level. Assigns student to appropriate studio faculty member as an apprentice/assistant teacher. Concurrently a student attends a seminar concerning teaching issues for all participants in this Internship program.

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Massachusetts College of Art
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Faculty, 1982-83

Critical Studies Department

Marjorie Hellerstein, Professor and Chair
 Virginia M. Allen, Associate Professor
 Gerard T. Amirian, Professor
 John H. Baker, Assistant Professor
 Athanasios Boulukos, Associate Professor
 Roy H. Brown, Instructor
 Betty Buschbaum, Assistant Professor
 Lila Chalpin, Professor
 Walter Compton, Assistant Professor
 Elizabeth Galloway, Visiting Lecturer
 Linda Gerace, Assistant Professor
 Robert Gerst, Assistant Professor
 Johanna Gill, Associate Professor
 Elizabeth Lindquist-Cock, Associate Professor
 Gretchen Lipchitz, Assistant Professor
 Gavin MacHutchin, Assistant Professor
 Samuel Schlosberg, Assistant Professor
 Birgit Shell, Instructor
 Chris Stribakos, Instructor
 Jasminka Udovicky, Instructor
 Brenda Walcott, Instructor

Two-Dimensional Fine Arts Department

Jeremy Foss, Associate Professor and Chair
 William Brant, Professor
 J. Paul Celli, Associate Professor
 Barbara Grad, Assistant Professor
 William Heydt, Instructor
 Donna Rae Hirt, Assistant Professor
 Kofi Kayagi, Associate Professor
 Daniel Kelleher, Professor
 Debra May, Visiting Lecturer
 Francisco Mendez Diez, Visiting Lecturer
 Robert Moore, Associate Professor
 Edward Movitz, Professor
 George Nick, Professor
 Benjamin Peterson, Instructor
 Rhoda Rosenberg, Visiting Lecturer
 Heddi Siebel, Visiting Lecturer
 John Thornton, Visiting Lecturer

Three-Dimensional Fine Arts Department

Marilyn Pappas, Associate Professor and Chair
 Alf Braconier, Assistant Professor
 Daniel O. Dailey, Associate Professor
 George Greenamyre, Professor
 Alan Klein, Visiting Lecturer
 R. W. Legg, Assistant Professor
 Janna Longacre, Assistant Professor
 Ben Ryterband, Assistant Professor
 Jill Slosberg, Assistant Professor
 Ann Peters Wessman, Instructor

Design Department

Al Gowan, Associate Professor and Chair
 Zulmira D. Almeida, Assistant Professor
 Thomas Briggs, Assistant Professor
 Thomas M. Burke, Professor
 Calvin Burnett, Professor
 Tom Chastain, Visiting Lecturer
 Lawrence Cheng, Visiting Lecturer
 Robert S. Coppola, Associate Professor
 Floyd Covert, Professor
 Lew Fifield, Assistant Professor
 Irene Friedman, Visiting Lecturer
 Ronald Hayes, Professor
 Margaret Hickey, Associate Professor
 Richard Keohan, Assistant Professor
 Paul M. Keto, Instructor
 Frederick Kimbert, Visiting Lecturer
 Thomas O'Hara, Professor
 Hezekiah Pratte, Visiting Lecturer
 Elizabeth Resnick, Instructor
 Jean A. Shohan, Associate Professor
 William E. Sydlowski, Assistant Professor
 Janet Zwieg, Visiting Lecturer

Media & Performing Arts Department


John Cataldo, Professor and Chair
 Daniel Barnett, Assistant Professor
 Harris Barron, Professor
 Lowry Burgess, Professor
 Donald Burgy, Assistant Professor
 Wilson Chao, Assistant Professor
 Panos Ghikas, Assistant Professor
 Allen Hess, Visiting Lecturer
 John Holland, Instructor
 Dawn Kramer, Assistant Professor
 Saul Levine, Assistant Professor
 Sylvia Morrison, Instructor
 Paul Muller, Professor
 Dean Nimmer, Associate Professor
 Nicholas Nixon, Associate Professor
 Rudolph Robinson, Visiting Lecturer
 Sage Sohler, Instructor

Art Education Department

Diana Korzenik, Professor and Chair
 Doris Blanchette, Visiting Lecturer
 Claudine Bing, Assistant Professor
 Nancy Cusack, Assistant Professor
 Phyllis Ewen, Assistant Professor
 John Grepp, Professor
 Abigail Housen, Instructor
 Donald Lettis, Professor
 Leslie MacWeeney, Assistant Professor

Faculty Biographies

Massachusetts College of Art
The State College of Art
364 Brookline Ave.
Boston, Massachusetts 02215
(617) 731-2340



Faculty Biographies

Brief biographies of full and part-time faculty during AY 1980-81 are included in this booklet.

Allen, Virginia M.

Associate Professor in Art History: B.A., Mount Holyoke; M.A., University of Pittsburgh; Ph.D., Boston University. Publications: *The Femme Fatale*, Ph.D. Dissertation; "Judy Chicago and the Myth of Matriarchy"; "A Look at Venus in the Renaissance".

Almeida, Zulmira D.

Assistant Professor of Fashion Design: B.F.A., Massachusetts College of Art. Consultant to New England sportswear manufacturers; Consultant, Cranberry Manufacturer, Marblehead, MA.

Amirian, Gerard T.

Professor of Psychology: Mus. B., A.M., Ed.D., Boston University.

Baker, John H.

Assistant Professor in Art History: A.B., Clark University; Ph.D., Brown University. Grant: National Endowment for the Arts, Retro exhibition and catalog of the paintings of Louis Guglielmi. Publications: "Voyeurism in the Art of John Sloan: The Psychodynamics of a Naturalist", *Art Quarterly*, Fall 1978; "O. Louis Guglielmi: A Reconsideration", *Archives of American Art*, Nov. 1975; "Guy Pene du Bois on Realism", *Archives of American Art*, Nov. 1977. Exhibit: "Three Younger Mass. Artists", Brockton Art Center (16 sculptures included).

Barnett, Daniel

Assistant Professor of Filmmaking: B.A., Colby College. Massachusetts Arts Foundation Grant 1978; CAPS PANEL N.Y. State 1977; Museum of Fine Arts, Boston, twice nominated to the American Federation of Artists "10 Best Films of 1976"; Research Fellow - SUNY Binghamton, N.Y.

Barron, Harris

Professor of Studio Interrelated Media: B.F.A., Massachusetts College of Art. Awards: Guggenheim Foundation - Performance 1972; Rockefeller Foundation - Video 1968. Publications: "LeBeton Dans L'Art Contemporain", M. Joray, Griffon Pub. Suisse, 1977. Commission: Genesis - 240' L Sculpture for Jewish Community Center, West Hartford, Ct. - performance (Walter Gropius, Architect). Exhibit: "The Yellow Sound", Guggenheim Museum - performance.

Bing, Claudine

Assistant Professor of Art Education: B.A., Mount Holyoke College; M.A., Columbia University. Solo Exhibit: George Sherman Union Gallery, B.U., 1979. John D. Rockefeller 3rd. Fund Fellowship Award. Publication: *Arts and Children with Special Needs*. Exhibitions: Baak Gallery, Gallery 28, New England School of Design, Boston Visual Artists Union 1976-1979. Yale University Norfolk Summer Art School Invitational.

Boulukos, Athanasios

Associate Professor of Art History: A.B., Harvard College; M.A., Ph.D., Boston University. National Endowment for the Humanities; Summer Seminar Award 1976; Contributor to *New Boston Review*.

Braconier, Alf

Assistant Professor of Sculpture: Certificate, Museum of Fine Arts; B.F.A., Massachusetts College of Art. Faculty Exhibitions, Massachusetts College of Art.

Brant, William B.

Professor of Painting: B.F.A., Massachusetts College of Art; M.F.A., Syracuse University. Solo Exhibits: Newton Free Library, Newton, MA., July 1978; Daedalus Gallery, Boston, MA, June 1974; Kittery Coop. Gallery & Purchase Award; Nova Gallery, Boston, MA; Group Show: Union Carbide Gallery, N.Y.C.

Briggs, Thomas

Assistant Professor of Graphic Design: B.F.A., Massachusetts College of Art, M.F.A., Rochester Institute of Technology. Staff Designer, Cambridge Seven Associates, 1967-71; Partner, Omnigraphics, Inc., Cambridge, MA, 1975-present; Teaching Fellow, Rochester Institute of Technology; Bicentennial Exhibition Design, Independent Commission, Harvard University; Fellow, Center for Public Design.

Brown, Roy H.

Assistant Professor of Art History: B.A., Queens College; M.A., Columbia University. Merriam-Webster Unabridged Dictionary 3rd Edition, Consultant on art terms; Houghton Mifflin Company, One Man Show; College Art Association National Meeting, papers: "Formation of Delacroix Hero" and "Leonardo's Last Supper: A Demonstration of Necessity"; Cox Gallery, Boston, One Man Show.

Buchsbaum, Betty

Assistant Professor of Literature: Ph.D., Brandeis University, 1975. Article on Wallace Stevens, *The Southern Review*, 1979; Poem, *The Antioch Review*, 1970.

Burgess, Lowry

Professor of Core; Coordinator of MFA: Graduate Degree - University of Pennsylvania (academic work) and Pennsylvania Academy of Fine Arts (studio work). Collections: Boston Museum of Fine Arts; National Gallery, Washington; National Collection of Fine Arts, Washington; Harvard University. Rockefeller Foundation Grant 1979-80; Vienna Biennale 1979; National Endowment Individual Artist Grant 1977-1978; Documenta #6 1977, Guggenheim Grant 1973-74; Award: National Institute of Arts and Letters, American Academy of Arts and Letters, 1972; National Humanities Faculty 1968-present.

Burgy, Donald

Assistant Professor of Studio Interrelated Media: B.F.A., Massachusetts College of Art; M.F.A., Rutgers University. Grants: National Endowment for the Arts, 1977; Rockefeller Foundation; Mass. Council for the Arts; and Artist in Residence - WGBH-TV, Boston, 1975; Mass. Arts & Humanities Foundation 1975; Exhibitions: Whitney Museum of American Art, N.Y., 1976; Museum of Modern Art, N.Y., 1970.

Burke, Thomas M.

Professor of Graphic Design: B.F.A., Massachusetts College of Art; M.Ed., Boston State College. Professional Free Lance Designer; Visiting Professor & Lecturer, Blue Hills Technical Institute; Community College & Technical Institute Advisory Boards; Senior Supervisor in Education for Commonwealth of Mass.; Certified teacher, occupational and vocational education.

Burnett, Calvin

Professor of Graphic Arts: B.S. Ed., Massachusetts College of Art; M.F.A., Boston University. MBTA Science Park Station Mural Competition, 1977; *Objective Drawing Techniques*, N.Y., Reinhold Pub. Corp., 1966 (written, designed and illustrated); Leipzig (Germany) International Book Exhibit, 2nd prize medal; Trilogy: *Maidenhood 1962*, *Six Serigraphs 1963*, *Portents & Omens 1964* (Boston Impressions Graphic Workshop); Associated American Artist, N.Y. 1st Prize for woodcut.

Cataldo, John

Professor of Fine Arts 3D: B.S. Ed., Massachusetts College of Art; M.A., Ed.D., Columbia University. A.I.G.A. Award, One of 100 Best Designed Books in U.S.A., 1969; Art Directors Award, Boston, 1964; Editor: *School Arts Magazine* 1962-67; four books published, articles.

Celli, Joseph Paul

Associate Professor of Painting: B.F.A., Massachusetts College of Art; M.F.A., Rhode Island School of Design. Who's Who in American Art; Exhibitions: Carpenter Center, Harvard University; Boston City Hall, Festival Bostonia (group); MacIvor Reddie Gallery, Boston; Bennett College, Millbrook, N.Y.

Chaplin, Lila

Professor of English: B.A., M.A. University of Wisconsin; Ph.D., Boston University. William Sansom: Twayne English Author Series, G.K. Hall, Feb. 1980. "Blue" (poem), 2nd prize, B.U. 1979; "Pair" (poem), Kansas Quarterly, Vol. 9, No. 1, Winter, 1977; Achievements in Fiction (co-ed), Allyn & Bacon, 1970; Fellow of the International Institute of Education, University of London.

Chao, Wilson

Assistant Professor of Video: Harvard College.

Compton, Walter

Assistant Professor of Art History: B.A., Northwestern University; M.A., Ph.D., Harvard University. *Early Picasso*, Ph.D. dissertation, revised and presented for publication 1979; *Hathayoga*: New York, Harper & Row 1973.

Coppola, Robert S.

Associate Professor of Design: B.A., Catholic University of America; M.A., Cornell University. Chairman Design Committee, Westwood Town Hall Plaza; Chairman to establish Town Historical Commission; Design consultant historic houses, Westwood & Sharon, MA; Residential alteration design, Westwood, MA; Fellow, Center for Public Design.

Covert, Floyd L.

Professor of Core: B.F.A., M.F.A., Syracuse University. Commissioned works, Blazier Assoc., San Francisco; Contract interiors, Florida, MA; Commission, PTG K. Battele, N.Y.C.; Book Jacket, S.U. Press; Workbook Series Illustrations.

Cusack, Nancy

Assistant Professor of Art Education: A.B., Boston College; M.Ed., Lesley College.

Dailey, Daniel O.

Associate Professor of Glass: B.F.A., Philadelphia College of Art; M.F.A., Rhode Island School of Design. One-man Exhibitions: "Abstract Genre", Glass Sculpture, 1975 & 1978, M.I.T. Center for Advanced Visual Studies; Theo Portnoy Gallery, N.Y.C. Glass Sculpture, 1977 & 1979; National Endowment for the Arts Fellowship, 1978-1979; Fulbright Hayes Fellowship for Glass Design, Venice, Italy, Benini, 1972.

Eck, Jeremiah

Visiting lecturer in Architecture; Barch, Colgate; M. Arch., Columbia Univ./Senior Associate, The Associate Architects, Boston; Coordinator, Continuing Education Program, Boston Architectural Center. Guest lecturer at Harvard Careers in Architecture. Author of articles on architecture for *Better Homes & Gardens*, *Quest/79*, Co-director, Designed in Boston.

Ewen, Phyllis

Assistant Professor of Art Education: B.A., Brandeis University; M.A., Brandeis University; M.A., Harvard Graduate School of Arts & Sciences; M.A.T., Harvard Graduate School of Education. "Images of Image-Making" chapter in *Images of Information, Photography and Sociology* ed. Jon. Bagner Sage, Inc. Fall 1979; Exhibits: Franconia, N.H. 4 artists, 1978; *Inside/Outside* with Deborah Fortson, April 1977, photos and theater piece on pregnancy, Boston Center for the Arts, 1977; Project, Inc., "Beauty Parlor" 1977; Camera 35 Portfolio, "Beauty Parlor" 1977.

Fifield, Lew

Assistant Professor of Graphic Design: B.S. Ed., Massachusetts College of Art; M.F.A., Syracuse University. P.I.A. 1978 Design Excellence; Simpson Lee Annual, 1978; *Print* Magazine, "Rational Alternative to Design Education"; Icograda Committee for American Membership; Champion Paper Creativity With Paper.

Foss, Jeremy

Associate Professor of Painting: B.A., Middlebury College; C.F.A., Ruskin School of Art, Oxford University. One man shows: Kilbride-Bradley Gallery, Minneapolis; MacAlester College, St. Paul. Group Shows: Ward Nasse Gallery, Boston; Time-Life Building, N.Y.C.; Mulvane Art Center, Kansas City.

Gabarro, Marilyn

Assistant Professor of Graphic Design: B.F.A., Massachusetts College of Art; M.F.A., Tufts University. Works selected for: Hatch awards; Boston Art Directors Awards; American Packaging Institute Award; *Print* Magazine "A Rational Alternative to Pedantic Design Education", 1976.

Gerst, Robert

Assistant Professor of English; B.A., Wesleyan University; M.A., University of Pennsylvania; Ph.D., SUNY at Buffalo. N.E.H. Summer Seminar.

Ghikas, Panos

Assistant Professor of Core: B.F.A., M.F.A., Yale University. Fulbright Grant, Stuttgart, Germany; Commission: World Trade Center, Windows on the World, 1976; Blanche Colman Grant; The Wadsworth Athenaeum Museum Collection, Hartford, CT; Whitney Museum, N.Y.

Gibson, Carl

Professor of Industrial Design: B.S., Illinois Institute of Technology; M.Ed., Framingham State College. Consultant designer, "Gibson Designs" 1953 to date; Author, "Bibliography For Industrial Designers", *ISDA* 1968; Patents of toys and products registered in U.S. Patent office; Awards in packaging. Published in *Modern Packaging*; Chapter Chairman, Industrial Designers Institute; Fellow, Center for Public Design.

Gill, Johanna

Associate Professor of Art History: A.B., Wellesley College; A.M., Ph.D., Brown University. "Video: The State of the Art". Rockefeller Foundation, 1976; "Video: The First Ten Years - Catalogue for Changing Channels" - Exhibition at Museum of Fine Arts, Boston, 1977; UNESCO Task Force on Technology and Cultural Transmission; Member, Mass. Council for Arts & Humanities, 1976-present.

Gojkovic-Udovicky, Jasminka

Instructor of Sociology: B.A., M.A., Ph.D., Brandeis University. Fulbright Grants, 1969, '71, '77; Wien Scholarship.

Gowan, Al

Associate Professor of Graphic Design: B.A., University of Missouri; M.A., Goddard College. Design Project Fellowship, National Endowment for the Arts, Washington, D.C. 1977; Designer in Residence for the City of Cambridge Arts Council 1976; Award by *Urban Design* magazine, N.Y.C. for Quality of Life Competition Design 1976; Author: *Nuts & Bolts, 34 Cases of Urban Revitalization by Design*, Public Design Press; Author: "Mass. Is Where It's At", *PRINT* magazine, N.Y.C. Sept. & Oct. 1977. Founder and co-director, "Designed in Boston".

Greenamyre, George

Professor of Sculpture: B.F.A., Philadelphia College of Art; M.F.A., University of Kansas. Exhibits: Neill Gallery 1977 & 1978, Delaware Art Museum, Wilmington, Delaware 1978; Awards: Massachusetts Arts & Humanities Foundation 1977; Tiffany Grant 1977; Commission: M.B.T.A. Essex St. Station Sculpture 1976; Haystack Mt. School of Art & Craft, Bell Tower 1970.

Grepp, John

Professor of Art Education: B.A., John Herron School of Art; M.A., State University of Iowa. Watercolor Awards Indiana Professional exhibitions; Exhibitions: Boston Arts Festival, DeCordova Museum, Butler Art Institute: School Arts Magazine.

Hayes, Ronald

Professor of Illustration: B.F.A., Massachusetts College of Art, Tufts University. Painting of President Johnson, L.B.J. Library, Austin, TX; Steel Service Institute Commission; All Maine Biennial 1979; Permanent Collection University of Massachusetts; *The Art of Polymer Painting*, published 1970.

Hellerstein, Marjorie

Associate Professor of English: B.A., M.A., University of Chicago; Ph.D. candidate, New York University. Poem, Washington Poetry Review 1975, "War Sonnet"; Conference Carpenter Center, Bergman & Dreams; Northeast Modern Language Association, film & writing groups; College English article "The Object of Suspicion is Life" 1971. Dissertation: "Idea into Art: Alain Robbe-Grillet's concept of Description as Applied to his Novels and Films."

Heydt, William

Instructor of Printmaking: B.F.A., M.F.A., Rhode Island School of Design. New Prints, Impressions Gallery 1979; 21st National Exhibition, Brooklyn Museum, N.Y. 1978; One man show, Brodley Gallery, 1080 Madison Ave., N.Y. 1977; Graduate Teaching Assistantship R.I.S.D. 1975-1977; Awarded a studio at "La Cite International Des Arts" Paris 1974.

Hickey, Margaret

Associate Professor of Architectural Design: B. of Arch., S.B. in Mech. Eng., Massachusetts Institute of Technology. Staff Renovation Designer, Cambridge Community Development Department; M.I.T. Educational Council; Engineer, G.E. Small Aircraft Engine Dept.; Fellow, Center for Public Design.

Hirt, Donna Rae

Assistant Professor of Printmaking: B.F.A., University of Michigan; M.F.A., University of Wisconsin. Group shows: Alan Stone Gallery, N.Y.C.; Boston Museum of Fine Arts; Reviews: Art News magazine, March 1977; Parasol Press: Artwork purchased, 1976-1979; Purchase prize: Davison National Drawing Competition, 1977, Printer, Gemini Editions Ltd., Hollywood, Calif. 1973; Illustrator, Warner Bros. Records, MCA Records, etc. Hollywood, CA 1973-74.

Holland, John

Assistant Professor in Sound/Music: Founder/Director of American Soundgroup, 1975-present. Founder/Director Text-Sound Chorus, 1979-present. Computer Software Engineer, American Science and Engineering. Performances; Helen Shlein Gallery, 1980; Franklin Furnace, New York, 1979; Carpenter Center, Harvard, 1979; Boston Film and Video Foundation, 1979. Publications: "Antipodes", Agni Review, 1979; *Five Sonatas* for Any Solo Player, American Sound Press, 1979; *Anyart Journal* article on American Soundgroup, 1978.

Karetnikova, Inga

B.A., M.A., Moscow University, Art History; Ph.D., Institute for Theory and History of Art, Academy of Arts, USSR; Guggenheim Fellow, Radcliffe Institute Fellow, Carnegie Mellon Fellow; R.S. Clark Visiting Lecturer in Art, Williams College; numerous documentary film scenarios, TV scripts, and art history articles.

Kauffman, John

Instructor of Architectural Design; B.A., Case Western Reserve University; M. Architecture, M.I.T., Fellow, Center for Public Design; Architect: Pasquina residence, W. Newbury, MA, 1977; Zieman Residence, Westwood, MA, 1977; Gorbach Residence, Marstons Mills, MA, 1976; Erhard residence, Rifle, CO, 1975.

Kelleher, Daniel

Professor of Painting: B.F.A., M.F.A., Syracuse University.

Keohan, Richard

B.F.A. in Industrial Design, Rhode Island School of Design. Vice President and Co-founder of Corporate Design Consultants, Boston; Owner, Keohan & Associates; Boston work in Industrial Design Magazine, 1971, Achievement Award, N.E.H.A. 1974, for a new medical device.

Korzenik, Diana

Professor of Art Education; B.A., Oberlin; Ed.D., Harvard Graduate School of Education. Socialization & Drawing: in *Art Education*, Jan. 1979, vol. 32 #1; Exhibit: Harvard University, "Self Studies", 1978; Director, Higher Education Division Eastern Region, National Art Education Association; Publications in *Arts & Cognition*-Ed D. Perkins, and *Arts Education & Basic Skills*, Ed. Dobbs; Woodrow Wilson Fellowship 1971, Project Director, Boston English Magnet Art Program 1975-present.

Kramer, Dawn

Assistant Professor of Studio Interrelated Media: B.A., Sara Lawrence College. Commission: New Work for the Boston Repertory Ballet, 1979; Choreographed and produced "Point of View", Dance Collective, Institute of Contemporary Art, Boston 1978; Choreographer's fellowship, Artists Foundation, 1977; Co-founder, DANCE COLLECTIVE, choreographer, performer and co-director of DANCE COLLECTIVE.

Lee, Baldwin

Assistant Professor of Photography: B.S., Massachusetts Institute of Technology; M.F.A., Yale University. Exhibit: Archetype Gallery, New Haven, CT, 1979, Yale University Art Gallery, 1978; Printed Portfolio: Walker Evans 1, Lunn Gallery, Washington, D.C., 1977; Herbert Matter, 13 Photos, Ives-Sillman 1976.

Legg, Ronald

Assistant Professor of Sculpture: B.F.A., University of Nebraska; M.F.A., Rhode Island School of Design. Distinguished Service Award, MCA 1978-79; Long term installation Barn Gallery, Ogunquit, ME; Juried Boston Globe Art Awards 3D; Woods Gerry Gallery, R.I.S.D. Two-person show. Mid-America, Artists Choose Artists, 1980.

Leidy, Denise

Instructor of Art History: B.A., Wheaton College; M.A., Ph.D. candidate, Columbia University. Adjunct lecturer at the Boston Museum of Fine Arts; Consultant on China and Japan, Danforth Museum, Framingham and DeCordova Museum, Lincoln.

Levine, Saul

Assistant Professor of Filmmaking: B.A., Clark University; M.F.A., Art Institute of Chicago.

Lindquist-Cock, Elizabeth

Associate Professor of Art History: B.A., Mount Holyoke University; M.S.L.S., Columbia University; Ph.D., New York University. *Influence of Photography On American Landscape Painting*, Garland Press, London & N.Y. 1977; *History of Photography*, "Stillman, Ruskin and Rossetti", Van 1979; *Mass. Review*, "Sentiment, Compassion, Straight Record, the Mid-Victoria Winter 1978; *Art in America*, "Frederick Church's Stereographic Vision", Sept.-Oct. 1973; *Art Quarterly*, Winter 1970-71.

Lloyd, Marcia

Associate Professor in CORE: M.F.A., University of Pennsylvania; A.B. Brown University. Awards: McDowell Artists Colony, 1980. University of Massachusetts Faculty Grant 1975, 1977, 1980. Exhibitions: Museum of the National Center of Afro-American Art 1980; Federal Reserve Bank, 1980; Doll and Richards Gallery, Cambridge, Ma. 1980. Boston Athenaeum, 1980.

Longacre, Janna

Assistant Professor of Crafts: B.A., Rhode Island School of Design; M.F.A., University of Michigan. Rackham Block Grant, University of Michigan, Ann Arbor 1977; School of Art Scholarship, University of Michigan, Ann Arbor 1976; Herbert & Claiborne Pell Award for Art History, R.I.S.D., 1973; Alexander Corazzo/Leroy Turner, American Abstraction-Creation, Catalog text, Museum of Art, University of Michigan Publication, Ann Arbor 1976.

MacHutchin, Gavin

Assistant Professor of Special Studies: B.A., Eastern Washington State College; M.A., Boston University. Exhibit: Watercolor and drawings of East African People, 1977 "Guerrilla Warfare in Southern Africa", vol. XVI, *Military Historical Research Society* 1974; African Studies Fellowship, Boston University, 1970-72; Governor Generals Award for Scholastic Excellence, and Sword of Honor, Rhodesian Military Academy.

MacWeeney, Leslie

Assistant Professor of Art Education: M.F.A., Boston University. Community Liaison for the Magnet Art Program, English High School, Boston 1975-present; represented Ireland in 5 international exhibitions; The Arts Council of Ireland Scholarship in Painting for European Travel.

Marx, Stephen

Assistant Professor in Video: B.A. Harvard College *cum laude* 1968. Director of Film and Video, M. Harriet McCormack Center for the Arts, Dorchester, MA; 1979-present. Filmmaker for ABCD Multi-Ethnic Heritage Project, Boston, 1979-80. Productions, publications: *Dizzy Gillespie at the Strand Theatre*, 1" Color Videotape; "Logan," Super-8 film shown at Addison Gallery of American Art; "The Champion Pig" New Boston Review; "All for Andover," 16mm film.

Moore, Robert

Associate Professor of Painting: B.F.A., University of the South; M.F.A., Tyler School of Art. One man Exhibit: BVAU, 1979; Exhibition of Posters (Images of an Era) Corcoran Museum, Washington; Inclusion in Definitive book on American Posters 1945-75; Award of Excellence from American Institute of Graphic Arts 1979.

Movitz, Edward

Professor of Painting: B.S., Tufts College; M.A., Harvard University; Diploma, Museum School. Boston 78, Brockton Art Center, Brockton, MA 1978; Painting-Sculpture, Boston Visual Artists Union 1976; Lobby Sculpture Commission, Charles Street Cinema, Boston; One-man show, DeCordova Museum, Lincoln, MA.

Muller, Paul C.

Professor of Photography: B.A., M.A., Michigan State University.

Nick, George

Professor of Painting: B.F.A., M.F.A., Yale University. Purchase by Hirschorn National Museum 1978; Childe Hassam Purchase Award, American Academy of Arts & Letters 1977 & 1980; National Endowment for the Arts Fellowship (painting) 1976; Commission, Dept. of the Interior, Paintings of Grand Coulee Dam, 1976; Massachusetts State Council of the Arts, 1975. One-man shows: Tibor de Nagy, N.Y.C., 1977-81; Richard Gray Gallery, Chicago, 1969-80; Marcus Krakow Gallery, Boston, 1974-80.

Nimmer, Dean

Associate Professor of Visual Fundamentals: B.F.A., M.F.A., University of Wisconsin. Massachusetts College of Art Distinguished Service Award, 1979; Exhibits: Nielsen Gallery, Boston; Museum of Fine Arts, Boston; Institute of Contemporary Art, Boston; M.I.T.; Harvard University; Work in the collections of Nielsen Gallery and the Metropolitan Museum.

Nixon, Nicholas

Associate Professor of Photography: B.A., University of Michigan; M.F.A., University of New Mexico. One-man exhibition: Light Gallery, N.Y.C. 1978; AT & T Photography Fellowship 1978; Guggenheim Fellowship 1977; National Endowment for the Arts Fellowship 1976; One-man exhibition: Museum of Modern Art, N.Y.C. 1976.

O'Hara, Thomas

Professor of Illustration: B.F.A., Rhode Island School of Design. Documentary Art/NASA, U.S. Marine Corps, U.S. Army, U.S. Navy, U.S. Air Force; Received U.S. Army Government Citation, U.S. Navy Citation/Vietnam; Works on permanent display, U.S. Marine Corps Historic Center Museum, Air & Space Museum (Smithsonian), U.S. Navy Display Center, U.S. Constitution Museum, Charleston, MA; Listed in Who's Who in the East; One man shows: N.Y., Boston, Washington, D.C., Providence, R.I., New Brunswick, N.J., Cambridge, MA, etc.

Pappas, Marilyn

Associate Professor of Art Education and Fine Arts 3D: B.S.Ed., Massachusetts College of Art; M.Ed., Pennsylvania State University. Bunting Institute Faculty Fellow, Radcliffe College 1978-1980; National Endowment of the Arts Fellowship Grant for Visual Artists; "Objects USA" Collection of American Craftsmen, American Crafts Museum; "Opera Coat" included in This American Crafts; Seminole Landscape, 8 x 12 foot relief hanging, Commission for Musa, Isle Residence for the Elderly, Miami, Fla. 1975-1976; "The History of Collage" Invitational Exhibition, Kunstgewerbe Museum, Zurich, Switzerland.

Resnick, Elizabeth

Instructor of Graphic Design: B.F.A., Rhode Island School of Design. Fellow, Center for Public Design; Commissions with publishers, and design studios.

Ryterband, Ben

Assistant Professor of Crafts: B.A., Antioch College; M.F.A., Rhode Island School of Design. Judge's awards and purchase awards in Marietta Crafts National in 1977 & 1979; N.C.E.C.A. Conferences in 1975 & 1977; Work pictured in and purchased by *Ceramics Monthly* Magazine; Study in Japan 1969-70.

Schlosberg, Samuel

Assistant Professor of American Thought and Government: B.A., Temple University; M.A., Boston University. Ph.D. candidate, Boston University.

Shohan, Jean A.

Associate Professor of Fashion Design: B.F.A., Massachusetts College of Art; M.Ed., Tufts University. Several TV appearances Channel 4; Fashion illustrations appeared in *Globe & Herald*; Fashion Group (Boston Chapter); Unlimited LTD Traveling Fashion Shows: Co-Director Fashion Educator's Consultant Bureau.

Shu, Evan

Visiting lecturer in Design; B. Arch. Stanford; M.Arch., Harvard Graduate School of Design. Job captain, Paguette Associates, Boston; Exhibitions Designer for "Designed in Boston", faculty, Boston Architectural Center.

Slosburg, Jill R.

Assistant Professor of Crafts: B.F.A., Tufts College. Solo exhibition Marcus Krakow Gallery, Boston, MA 1978; Artwear, Gallery Artists, N.Y.C. 1977; Artist in Residence to the Public, National Endowment to the Arts, 1975; Fellowship, National Endowment to the Arts, 1974; Commission, Union Pacific Railroad, Omaha, Nebraska, 1974.

Stribakos, Chris

Instructor of History: B.A., Boston University; M.A., Harvard University; Ph.D. candidate, Harvard University.

Sydowski, William E.

Assistant Professor of Industrial Design: B.F.A., Rhode Island School of Design. President, WILLIAM SYDOWSKI ASSOC., Wakefield, MA, Product Design/Package Design, Corporate Identity; *Industrial Design Magazine* - Best Designs of the Past 15 Years (3 products) 1969; ANNUAL DESIGN REVIEW (Industrial Design Magazine) total of 6 product designs - 1965, 66, 67; Boston Art Directors Medal (1) package Instron Corp., 1966; Museum of Modern Art (1 product) Celus Corp., 1966.

Walcott, Brenda

Instructor of English and Enrichment: Ed.M., Harvard University. Artist in Residence Grant, Arts Foundation 1979-1980; Mass. Council Humanities and Public Policy Grant, Series on Nuclear Power, 1977; "Poemmaking", *A Language of Arts Guide for Teachers*, 1975; play produced, Emerson College, 1974. Play produced, 1980.

Wescott, John L.

Assistant Professor of Crafts: B.S.Ed., University of Georgia; M.F.A., Tyler School of Art. Coordinator of North American Goldsmiths Conference, Boston, 1978; Merit Award, "The Metalsmith Show", Phoenix, AR, 1976; Manchester Institute of Fine Arts, 1st Place Award, 1975.

Wessman, Ann Peters

Instructor of Crafts: B.S., Skidmore College; M.F.A., Cranbrook Academy of Art. Kara Bealmer Oehlert Weaving Merit Award, 1978; Marguerita Mergentine Award for Textiles, Skidmore College, 1972.

Williams, Linda P.

Assistant Professor of English: B.A., University of Hartford; M.A. Distinction, Trinity College; Ed.D., Boston University. "Certificate of Appreciation" for teaching and counseling awarded by B.U. Division of Psychiatry, 1972; Who's Who Among Students in American Colleges and Universities, 1969.

Zaccai, Gianfranco

B.Arch., Boston Architectural Center; B.Industrial and Interior Design, Syracuse University. Manager of Industrial and Interior Design, Instrumentation Laboratory, Inc., Lexington; R.C.A. Computer Systems, Marlboro, Massachusetts, developing computerized supermarked check-out systems; Faculty, Boston Architectural Center; AR100 Award for Flameless Sampler; Author, *The Elements of Design and Behavior*, IDSA Journal.

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The Massachusetts College of Art, in compliance with Titles VI and VII of the Civil Rights Act of 1964, Title IX of the Education Amendments of 1972, and Section 504 of the Rehabilitation Act of 1973, does not discriminate on the basis of race, color, national origin, religion, sex, age or handicap in any of its policies, procedures, or practices. This nondiscrimination policy covers admission and access to, and treatment and employment in, College programs and activities, including, but not limited to, academic admissions, financial aid, educational services, and employment. Inquiries regarding the College's equal opportunity policies may be directed to the Affirmative Action Office. The college is authorized under Federal Law to enroll non-immigrant alien students.

Admission Policy. Admission to the Massachusetts College of Art is a competitive situation. Each year the number of applicants for admission to the college is far greater than the number of spaces available. This is true for freshman, advanced, certificate and graduate admissions although specific pressures for particular programs may vary from year to year. For this reason all applicants are encouraged to investigate other colleges and programs, such as the visual arts curricula offered by the Commonwealth of Massachusetts' community colleges, state colleges and universities. Information on professional art colleges in the private as well as public sector can be found in the directory of the National Association of Schools of Art and Design (11250 Roger Bacon Drive, Reston, VA 22090).

All applicants to the college are evaluated on both objective and subjective criteria with emphasis on three major areas of investigation: portfolio, academic records, and personal characteristics.

Offers of admission are made to those candidates who demonstrate the combination of visual experiences and interest, intellectual capabilities and personal qualities that are important for success in the programs of the college. Diversity is viewed as an essential goal for the college community, and differences in age, experience, education, activities, and racial, ethnic, and/or cultural backgrounds are valued in admissions decisions.

Admissions Standards. The Board of Regents of Higher Education have established admissions standards for the public colleges and universities in the Commonwealth of Massachusetts as follows.

High School Unit Requirements which will be phased in over a four-year period, with full compliance for new students entering in the fall of 1987. Students are required to complete a college preparatory course in secondary school which includes 4 years of English (composition and literature), 3 years of mathematics (selecting from algebra, geometry, trigonometry, elementary functions, and mathematical analysis), 2 years of natural science (laboratory courses), 2 years of social sciences (to include one year of US History and ½ year of US government), 2 years of foreign languages, and 3 years of electives from the above areas.

Admissions eligibility index is a sliding scale which related scores on the Scholastic Aptitude Test (Verbal + Mathematical) with weighted high school class rank.

Exemptions: Students who have been out of high school for more than three years are exempted from the high school unit requirement and the eligibility index. The Regents have also specifically exempted the following from the admissions eligibility index: students whose special needs have been identified by means of assessments prescribed by Chapter 766, educationally disadvantaged students, and students transferring into baccalaureate institutions after having received an associate degree from a public community college.

It should be emphasized that these eligibility requirements refer only to eligibility for admission and do not guarantee admission.

First-Time Freshman: If you have not had any formal education beyond high school, you are considered a first-time freshman applicant. Freshmen must be graduates of an accredited high school or the equivalent.

Applicants not holding regular high school diplomas may qualify for admission consideration through presentation of a General Educational Diploma (GED) from their resident state.

Advanced Transfer: Students in the Core Program at the Massachusetts College of Art carry 21 semester credits in studio course work. A similar amount of studio credit in major and elective courses is accrued in the sophomore year. If you have been enrolled in an equivalent program at the college level, you may apply for advanced (sophomore or junior) status in a major concentration. The college has a two-year residency requirement, therefore B.F.A. degree candidates are not admitted at above junior level.

Transfer Freshmen: If you have been enrolled in any college-level program after secondary school, but do not have sufficient studio preparation for advanced placement, you will be considered a transfer freshman.

Graduate Applicants: Students applying for the M.S. in Art Education programs are expected to hold a baccalaureate degree from an accredited institution and to have a strong studio art background. M.F.A. candidates should have completed an undergraduate program with a B.F.A. or the equivalent in studio preparation. MFA students are expected to enroll on a full-time basis and should begin their programs in the fall. MS candidates may plan a part or a full-time program and may begin in any term.

Graphic Design Certificate Program: Candidates for the Design Certificate must have completed a minimum of two prior years (60+ credits) of college before enrollment. Course work for the program may be taken over a period of not more than three years; all courses are taken in the evening.

Teacher Certification Program: The Certificate License is a fifth year program designed for students with a bachelor's degree and a minimum of 36 credits in art who want a teaching certificate in Massachusetts and 32 other states. The program may be completed within one year or taken over a longer period of time.

Full-time enrollment: Students who enroll on a full-time basis carry 33 semester credits per year (30 for graduate students). Most of these courses are scheduled in the daytime hours (8:30 a.m. to 6:30 p.m.)

Part-time enrollment: Part-time students carry nine or less semester credits each term. Most part-time classes are scheduled in the evening hours although exceptions are made based on departmental requirements and the needs of the student.

Students applying for the part-time B.F.A. program must have credentials indicating capabilities in verbal expression. For this reason, part-time applicants are required to have an SAT verbal score of above 430 or transfer credit for a course in English Composition with a grade of B or better.

Professional and Continuing Education Program:

The college offers a full complement of courses through its Continuing Education Program. These courses may be taken on an individual basis, for credit or audit. Students who do not wish to enroll in the certificate or degree programs need only to complete the Continuing Education registration form.

Foreign Applicants: Students who are not U.S. citizens may apply only for full-time degree program enrollment beginning in the fall semester. Because of the length of time necessary to process and evaluate credentials from other countries, international students should complete application requirements no later than February 15 of the application year.

Students whose native language is other than English are required to submit scores from the *Test of English as a Foreign Language* (TOEFL). A minimum composite score of 530 or better is required. Exceptions or substitutions for this requirement are not permitted.

Non U.S. citizens who plan to enroll in the college are required to furnish proof of financial support sufficient for the full term of the degree program for which they are applying. Forms for this declaration are sent along with any offer of admission. The college does not have any financial assistance for students who are not citizens or permanent residents of the United States.

Undergraduate Application Requirements (full and part-time): 1. Complete the Massachusetts College of Art application and send with the appropriate application and portfolio review fees to the Admissions Office, Massachusetts College of Art. 2. Ask your high school guidance office to forward an official copy of your high school transcript to the Admissions Office at the Massachusetts College of Art. 3. *First-time freshmen and transfers without credit for English Composition course work at the college level* are required to submit scores from the College Board Scholastic Aptitude Test (SAT). If you have not already taken these tests, make arrangements to do so at the next testing date. Information is available in high school guidance offices or write to: Educational Testing Service, Box 2612, Princeton, NY 08540. The Student Descriptive Questionnaire (SDQ) which is also required can be completed at the time you register for the SATs. 4. All Transfer Applicants: If you have been enrolled in any college or post-secondary institution, arrange to have official copies of *all* transcripts forwarded to the MassArt Admissions Office. Copies must be sent directly from *each* institution you have attended. If you are currently enrolled in a college program, send a listing of the courses not on the transcript that will be completed by the date you plan to enter the college to the Admissions Office. 5. Prepare your portfolio and statement of purpose. (see below)

Graduate and Teacher Certification Application Requirements: 1. Complete the Massachusetts College of Art Application and send with the appropriate application and portfolio review fee to the Admissions Office, Massachusetts College of Art. 2. Have official transcripts from *each* college

you have attended forwarded to the Admissions Office. If you are currently completing your undergraduate program or enrolled in graduate studies elsewhere, send to the Admissions Office a listing of courses not on the transcript that will be completed before expected date of enrollment in MassArt. 3. Request recommendations from three people who know you and can comment on your qualifications for graduate study. At least one letter should be from an instructor under whom you have studied. All letters of reference should be sent to the MassArt Admissions Office. 4. Prepare your portfolio (see below). 5. All graduate applicants are required to send a statement of purpose outlining their specific reasons for wishing to undertake graduate study at the college. Include any honors, activities, achievements, relevant work experience which give evidence of your probable success in the program. With so few openings available each year, there is a critical match between the statement of purpose and the faculty and resources available in the college. 6. Selected graduate applicants are invited for interviews. The Admissions Office will contact you regarding interviews or the necessity for additional credentials.

Graphic Design Certificate Application Requirements: 1. Complete the Massachusetts College of Art Application and send with the appropriate application and portfolio fees to the Admissions Office, Massachusetts College of Art. 2. Have official transcripts from *each* college attended forwarded to the Admissions Office. 3. Send a written statement of purpose which discusses your previous art experiences and your interest in the Certificate Program. 4. Include a resume of your educational and professional experience. 5. Prepare your portfolio (see below).

Application Requirements

<i>applying as:</i>	<i>first-time freshman</i>	<i>undergraduate transfer</i>	<i>M.S., M.F.A. Teacher Certification</i>	<i>Graphic Design Certificate</i>
<i>required:</i>				
<i>high school transcript</i>	x	x		
<i>SAT score report</i>	x			
<i>Transcripts from each college attended</i>		x	x	x
<i>listing of current courses</i>		x	x	x
<i>portfolio</i>	x	x	x	x
<i>statement of purpose</i>	x	x	x	x
<i>letters of reference</i>			x	
<i>Resume</i>			x	x

Foreign Applicants: note that scores from TOEFL are also required.

A portfolio is the means whereby you demonstrate to the college's Admission Committee your background and interests in the visual arts. It should be a collection of your best visual and creative efforts, showing the range and depth of your experiences, the ideas and problems you have explored, the skills you have developed. Concentrate on recent work and rely on your own judgement as to what pieces should be included!

Portfolios are reviewed by faculty from the college and in the case of graduate applicants, faculty and advanced graduate students. If you are applying for freshman status, we look for a combination of knowledge, skills, achievements, and conceptual development required for the Core Program of studies. If you are applying for advanced transfer status, we compare your level of accomplishment to that of enrolled students and judge whether you have the experience, skills, and concepts necessary for advanced studies in your chosen areas of concentration. Portfolios of graduate applicants are expected to demonstrate a depth of study in the visual arts and evidence a strong personal statement. Portfolios of Graphic Design Certificate students are expected to demonstrate basic skills in visual language (drawing, color, design) and to indicate a proclivity for graphic design.

Portfolio Requirements:

Number: Your portfolio should contain *at least fifteen* examples of your work. Portfolios with less than 15 pieces are considered incomplete and not reviewed for admission.

How Presented: We do not offer interviews with portfolios and our storage space for portfolios is extremely limited. Therefore, present your portfolio in slides (35 mm, 2"x2"). Send the slides to the Admissions Office in 8½"x11" slide file pages (available in any photography store) along with a written

list of descriptions. *Label each slide with your name* and the number corresponding to the list of descriptions. If more than one slide is used to show a piece (example: anything three-dimensional, preliminary sketches and final work), number the slides in sequence (2a, 2b...). Descriptions should indicate the size, media, date, and project, concept or problem explored.

If your portfolio includes photographic work, copies of your original prints should be submitted rather than slides of your photographs.

Exceptions: If your portfolio is not easily presented in slide format or if you find it impossible to get slides of your work, you may present original work. *However*, we cannot guarantee the safety of original works, and portfolios submitted in this manner are done so at the risk of the applicant. Graduate applicant portfolios must be in slides except as noted below.

Other presentations: Creative work in film, video, theatre, literature, music or dance may be included for consideration as part of your portfolio. In some exceptional cases, an applicant may submit this type of work in lieu of the traditional portfolio. If you intend to make such an application, you should contact the Director of Admissions to make arrangements for any performance or other presentation.

Return of portfolios: If you wish the college to return your slides, enclose a self-addressed, *stamped* envelope (make sure there is sufficient postage) with your portfolio. Your portfolio may also be picked up in the Admissions Office after you have received notice of your admission decision. It is not possible for the college to mail back original works or portfolios exceeding standard size, and portfolios presented in this manner must be claimed in the Admissions Office. Any portfolio of original work not picked up within one month after review will be disposed of by the college.

Statement of Purpose All applicants are required to write a statement of purpose (approximately 500 words) which describes your goals, plans, and interest in pursuing an education in the visual arts. Statements should describe your art work and how you want it to develop, your artistic experiences, achievements, and expectations.

Advanced transfers and graduate students should also indicate the specific reasons for concentrating in the area selected.

Statements should be sent to the Admissions Office along with the application portfolio.

Other Presentations The college does not offer the option of a personal interview to undergraduate applicants. To replace the interview and allow the Admissions Committee to see you as an individual with particular talents, expertise, and aspirations, every undergraduate applicant is invited to supplement required submissions with other materials. Your additional credentials could be written, visual or audio. Suggestions of content include an autobiography, letters of reference, creative compositions, descriptions of your volunteer or community activities, essays or analyses of books or films or artists or places or people that are particularly meaningful to you. Use your optional presentations as an opportunity for a one-way interview or self-portrait, a chance for you to define yourself and to explain your background, interests, and potential contribution to the MassArt community.

Application Procedures. Undergraduate—Full-Time: First-time freshmen and transfers without substantial studio preparation (at least 12 semester credits) may apply for admission in the fall semester only. Applications are reviewed on a rolling basis beginning in January; the review process involves studio faculty screening of portfolios and academic faculty examination of transcripts and test scores. This process may take a month from date of completion of all requirements, and, therefore, applicants are encouraged to schedule completion of application well in advance of the date they must learn the admission decision.

Transfers with at least 12 semester credits in studio art courses and 6 credits in academic areas may apply for enrollment in January as well as September. January applications are reviewed in December after the number of available spaces has been determined through registration of current students. September applicants are reviewed on a rolling basis beginning in February; at least a month should be allowed between completion of requirements and notification of decision.

Undergraduate—Part-Time: Applicants qualifying for part-time BFA enrollment (see page 2) may apply for spring, summer, or fall matriculation. Applications are reviewed as outlined above, and notification is within one month of completion.

MS in Art Education and Teacher Certification: Graduate Art Education applications are reviewed by Art Education faculty within the month following completion deadlines. Qualified applicants are invited to the College for an interview, and admission decisions are made by faculty committee following the interview.

MFA: Master of Fine Arts candidates are evaluated by faculty and advanced graduate students from the appropriate department(s) in February and March. Exceptional applicants are invited to meet with faculty in March and April. Department recommendations for MFA admissions are brought to the Graduate Admissions Committee in April, and candidates are notified prior to May 1.

Graphic Design Certificate: Design Certificate applications are reviewed by Design faculty in the month following completion deadlines.

Decisions. All degree and certificate program candidates are notified by mail if they have been approved for admission, not approved for admission, or placed on a waiting list. Vacancies in the programs are filled by waitlisted candidates throughout the period preceeding enrollment dates.

Deadlines for Completion of Application Requirements

<i>For matriculation in:</i>	<i>Spring</i>	<i>Summer</i>	<i>Fall</i>
<i>Full-time BFA:</i>			
<i>First-time freshmen</i>	★	★	<i>July 1</i>
<i>Transfers</i>	<i>December 1</i>	★	<i>July 1</i>
<i>Foreign students</i>	★	★	<i>March 1</i>
<i>Part-time BFA:</i>	<i>December 1</i>	<i>April 1</i>	<i>July 1</i>
<i>MS in Art Education:</i>	<i>November 15</i>	<i>February 1</i>	<i>March 1</i>
<i>Teacher Certification:</i>	<i>November 15</i>	<i>March 1</i>	<i>May 1</i>
<i>MFA:</i>	★	★	<i>February 1</i>
<i>Graphic Design Certificate:</i>	<i>December 1</i>	<i>April 1</i>	<i>June 1</i>

★ *not eligible for matriculation in this semester*

Enrichment Requirement: Applicants who are judged strong candidates for the freshman program on the basis of their portfolios and personal presentations, but whose academic indexes (record and/or testing) indicate deficiencies may be offered admission to the Enrichment Program. For the first year, students enrolling on this basis will carry the full complement of studio course work along with a special Critical Studies course which concentrates on the development of language skills. Enrichment students are allowed up to five years to complete B.F.A. degree requirements.

Summer Session Requirement: Applicants who are judged strong candidates for the first year Core Program on the basis of academic and personal credentials but whose portfolios indicate the need for more preparation in studio fundamentals may be offered admission requiring participation in the Freshman Pre-Semester Course.

Deferred Admission: Any applicant who is offered admission to the first-year program at the college may defer that offer to the following year. Requests for deferment must be submitted in writing to the Admissions Office by September 1st of the application year.

Students offered admission on a sophomore or junior basis may defer their applications, but will be expected to present a new portfolio for admission review the following year.

Graduate and Certificate students must reapply if they choose not to enroll in the year admission is granted.

Tuition Deposits: Any student accepted for admission to the college must submit a \$50 tuition deposit to hold a place in the class by May 1st or within one month if the offer of admission is made after April 15th.

Return of Credentials: With the exception of the application portfolio, credentials submitted in support of an application to the college cannot be returned to the applicant.

Financial Aid: Massachusetts College of Art offers financial assistance to eligible students as a way of bridging the gap between what the family and the student can afford and the educational costs associated with attendance. These costs include tuition, fees, books and supplies, room and board, transportation, personal and miscellaneous expenses.

Types of Financial Assistance: Financial assistance can include scholarships, grants, loans and student employment and are usually awarded in a package to offer the student flexibility in meeting educational costs. The types of assistance programs available are:

<i>Type</i>	<i>Program Title</i>	<i>Source of Funding</i>
<i><u>Scholarships:</u> Nonrepayable monies, based upon academic performance and demonstrated financial need or non-need based.</i>	<i>MA State Scholarship</i>	<i>Massachusetts</i>
	<i>MA Honor Scholarships</i>	<i>Massachusetts</i>
	<i>MA Fire/Police/Corrections</i>	<i>Massachusetts</i>
	<i>MA War Orphans</i>	<i>Massachusetts</i>
	<i>Bureau of Indian Affairs</i>	<i>Massachusetts</i>
	<i>Bureau of Rehabilitation</i>	<i>Massachusetts</i>
	<i>Children of Disabled or Deceased Veterans</i>	<i>Massachusetts</i>
	<i>CT State Scholarship</i>	<i>Connecticut</i>
	<i>DC State Scholarship</i>	<i>District of Columbia</i>
	<i>ME State Scholarship</i>	<i>Maine</i>
	<i>MD State Scholarship</i>	<i>Maryland</i>
	<i>NJ State Scholarship</i>	<i>New Jersey</i>
	<i>PA State Scholarship</i>	<i>Pennsylvania</i>
	<i>RI State Scholarship</i>	<i>Rhode Island</i>
	<i>VT State Scholarship</i>	<i>Vermont</i>
	<i>Donor scholarships</i>	<i>Private donor</i>
<i><u>Grants:</u> Non-repayable monies based on demonstrated financial need.</i>	<i>Pell Grant</i>	<i>Federal gov't.</i>
	<i>Supplemental Educational Opportunity Grant</i>	<i>Federal gov't.</i>
	<i>Tuition Remission</i>	<i>Massachusetts</i>
	<i>Donor grants</i>	<i>Private donor</i>
<i><u>Loans:</u> Monies that must be repaid plus interest after leaving institution: based upon demonstrated financial need.</i>	<i>National Direct Student Loan</i>	<i>Federal gov't.</i>
	<i>Guaranteed Student Loan</i>	<i>Participating lending institution</i>
	<i>Parent Loans to Undergraduate Students.</i>	<i>Participating lending institution</i>
	<i>Private Loans</i>	<i>Private sources</i>
<i><u>Employment:</u> part-time on-campus work; selection based on demonstrated financial need.</i>	<i>College—Work Study</i>	<i>Federal gov't.</i>
	<i>Mass. Art Employment</i>	<i>Mass. College of Art</i>
	<i>Job Locator & Development</i>	<i>Federal, state gov'ts.</i>
<i>Other employment opportunities can be explored through the Office of Student Employment</i>		

Financial aid award and package amounts vary depending upon the student's demonstrated and verified financial need and the availability of funding. Need is defined as the difference between the student and parents' contribution and the total educational costs. To ensure equitable treatment for all aid applicants, a reasonable contribution is computed using a standard uniform methodology. The Financial Aid Form (FAF) is the standard method used by Massachusetts College of Art.

The family contribution is estimated on the basis of the amount of income and assets against taxes and other family maintenance allowances. If the resources are not adequate to meet the costs of attending Mass Art, the student is eligible for financial aid.

Application Procedures: To be considered for funds administered by Mass Art, the following procedures and documents must be submitted to the Financial Aid Office by the dates specified.

1. Submit a Financial Aid Form (FAF) February 1
to the College Scholarship Service in
Princeton, New Jersey

—Authorize on FAF release of the
needs analysis document to Mass Art
(code #3516), Pell Grant (U.S. Dept. of
Ed.) and to state scholarship and grant
agencies in the appropriate box on
the FAF.

2. Submit a signed copy of parents' March 15
1040 or 1040A U.S. Individual Income
Tax Return and attached schedules to
the Financial Aid Office.

3. Submit a signed copy of student's March 15
1040 or 1040A U.S. Individual Income
Tax Return and attached schedule to
the Financial Aid Office.

4. Other documents as may be
required for verification and audit.

Award/Denial Notification: An applicant for financial assistance who has submitted to the Financial Aid Office all of the above documents by March 1, the on-time deadline, will normally receive a letter

indicating the action taken on the financial aid request by April 1 for returning students and within one month following acceptance to Massachusetts College of Art. Applicants completing their application file after March 1 will normally receive notices of action by the last day of the month in which their file became complete. Applicants submitting documents after March 1 will not be afforded consideration until all on-time application files have been acted upon. Late applicants may receive a notice indicating that processing of their files is held up due to lack of available funds.

Renewal of Financial Aid: Financial aid is not automatically renewable. All students must re-apply each year and cannot assume that they will receive the same amount or type of financial assistance.

Application packets are usually available in the Financial Aid Office as of December 15, each year for the following academic year. Undergraduates must meet the academic progress and good standing policy by passing a minimum of 12 credits per semester and 24 for the academic year. Part-time degree and graphic design certificate applicants must meet the academic progress and good standing policy by passing a minimum of 6 credits each semester and 12 for the academic year. Non-compliance with the academic progress and good standing policy will result in payments being withheld and cancellation of financial aid monies.

Financial Aid for Foreign Students: Massachusetts College of Art does not offer financial assistance to foreign students for study at the institution. Therefore, you must investigate sources of assistance in your own country. These may include: government agencies, charitable foundations, business corporations, church groups, economic planning agencies, world organizations and consulates. A guide to assist you entitled "Financial Planning for Study in the United States" is available at a cost of \$2.00 by writing: College Board Publication Orders, Box 2815, Princeton, New Jersey 08541.

Financial Information

Tuition 1983–1984:

<i>full-time undergraduates/Residents</i>	\$ 845.00/year
<i>full-time undergraduates/out-of-state</i>	\$2,792.00/year
<i>part-time undergraduates</i>	\$ 55.00/credit
<i>Graphic Design Certificate</i>	\$ 55.00/credit
<i>Graduate—M.F.A., M.S., & Teacher Certification</i>	\$ 65.00/credit

Fees: 1983–1984Full-time students fees per year

<i>Student Activity</i>	\$ 40.	<i>Breakage</i>	\$20.
<i>Educational Services</i>	100.	<i>Leisure time activities</i>	10.
<i>Library</i>	25.	<i>Commencement (Seniors)</i>	25.
<i>Museum Membership</i>	5.	<i>Orientation (New Students)</i>	10.
<i>Visiting Artists</i>	15.	<i>Accident Insurance</i>	16.
<i>Exhibitions</i>	10.		
<i>Placement</i>	4.	<i>Total Fees</i>	\$245–\$270.

Part-time students fees per term:

<i>Registration</i>	\$ 20.
<i>Library/Exhibitions</i>	10.
<i>Lab</i>	<i>varies by course</i>

Sample Budgets for Full-Time Students, 1983–1984

	<i>In-state dependent commuter</i>	<i>In-state self- supporting</i>	<i>Out-of-state dependent off-campus</i>
<i>Tuition</i>	\$ 845	\$ 845	\$2,792
<i>Fees</i>	\$ 300	\$ 300	\$ 300
<i>Books, supplies</i>	\$1,260	\$1,260	\$1,260
<i>Room, board, transportation, personal, miscellaneous</i>	\$2,385	\$4,480	\$4,480
<i>Total Estimated Costs</i>	\$4,790	\$6,885	\$8,832

New England Regional Student Program: Students who are legal residents of any one of the other five New England states may be eligible for consideration under the New England Regional Student Program if applying for a program of study not offered in their home state. Qualified students pay only in-state tuition. Listed below are the majors currently eligible for the NERSP. Contact your guidance counselor or the New England Board of Higher Education for further details.

Connecticut: Design, Art Education; Maine: Design, Filmmaking, Photography, Art Education; New Hampshire: Design; Rhode Island: Design, Filmmaking, Fine Arts, Photography, Art Education; Vermont: Art History, Design.

Housing. Massachusetts College of Art provides dormitory space in two locations for students interested in on-campus accommodations. The Arts House at Emerson College is an inter-arts, residential program which includes eight students from each of the Pro-Arts Consortium Schools (Conservatory of Music, Boston Architectural Center, Emerson College, School of the Museum of Fine Arts, and Mass Art). Students live in an Emerson College dormitory in the Back Bay outside of Kenmore Square (a twenty-minute walk to Mass Art). Special projects and programs include exhibitions and multi-arts activities.

Emmanuel College reserves space for Mass Art students in dormitories located on the corner of Brookline Avenue and the Fenway, a five-minute walk from Mass Art. The dormitory is staffed with a Mass Art Resident Counselor and student advisors. Programs such as exhibitions and guest speakers are scheduled.

Costs for these dormitory spaces range from \$3500 to \$4400 for the 1983-84 academic year.

Tours of the College and Information Sessions: Any interested individual is invited to visit the college to participate in a group information session and tour of the facilities. These meetings are designed to give you the opportunity to "interview" the college, to evaluate programs, meet students and faculty, and ask questions of particular significance to you.

Appointments for undergraduate tours and information sessions can be made on most weekdays when the college is in session. Graduate tours are scheduled from November through March on particular days of the week. To schedule an appointment, call the Admissions Office.

Groups of not more than fifteen can be accommodated if sufficient advance notice is given.

R

ules and Regulations
Governing the Residency
Status of Students for
Tuition Purposes

Part 1. Definitions

1. Academic Period—a term or semester in an academic year or a summer session, as prescribed by the Board of Trustees or under their authority.
2. Continuous Attendance—enrollment for the normal academic year in each calendar year, or the appropriate portion or portions of such academic year as prescribed by the Board of Trustees or under their authority.
3. Emancipated Person—a person who has attained the age of 18 years, or if under 18 years of age, (a) whose parents have entirely surrendered the right to the care, custody and earnings of such person and who no longer are under any legal obligation to support or maintain such person; or (b) a person who is legally married; or (c) a person who has no parent. If none of the aforesaid definitions applies, said person shall be deemed an “unemancipated person.”
4. Parent
 - a. the person’s father and mother, jointly;
 - b. if the person’s father is deceased, the person’s mother; if the person’s mother is deceased, the person’s father;
 - c. if a legal guardian has been appointed by a court having jurisdiction, the legal guardian;
 - d. if neither the father nor mother is living and no legal guardian has been appointed, the person who then stands *in loco parentis* to the person.
 - e. if the father and mother are divorced, separated or unmarried, the parent who has been awarded legal custody of the person; if legal custody has not been awarded, the parent with whom the person lives.

With respect to any adopted student the word “adoptive” should be inserted before the words “father” and “mother” wherever used.

5. Reside, residency or resident—shall refer to domicile, i.e., a person’s true, fixed and permanent home or place of habitation, where he or she intends to remain permanently or for an indefinite time.

Part 2. Classification

1. For the purpose of assessing tuition and fees, each student shall be classified as a “Massachusetts resident” or a “Non-Massachusetts resident.” A person shall be classified as a Massachusetts resident if he or she (or the parent of an unemancipated student) shall have resided in the Commonwealth of Massachusetts for twelve months immediately preceding the first day of classes of the academic period for which the student enrolls with the intent of making Massachusetts his or her true residency.

Note: To be eligible to pay tuition at in-state rates, students must be citizens or permanent residents of the United States.

Part 3. Determination of Residency

1. Proof of Residency

a. Each case will be decided on the basis of all facts submitted with qualitative rather than quantitative emphasis. No given number of factors is required for residency, since the determination in each case is one of the subjective intention of the person to reside indefinitely in Massachusetts. No single index is decisive. The burden of proof rests on the student seeking classification as a Massachusetts resident.

b. The following shall be primary indicia of residency:

1. Residency of parents having custody, within Massachusetts;
2. Certified copies of federal and state income tax returns;
3. Permanent employment in a position not normally filled by a student;
4. Reliance on Massachusetts sources for financial support;
5. Former residency in Massachusetts and maintenance of significant connections there while absent.

c. The following shall be secondary indicia of residency, to be considered of less weight than the indicia listed above in subsection (b):

1. Birth certificate;
2. Motor vehicle registration and/or operator's license;
3. Voting or registration for voting;
4. Property ownership;
5. Continuous physical presence in Massachusetts during periods when not enrolled as a student;
6. Military home of record;
7. All other material of whatever kind or source which may have a bearing on establishing residency.

2. Proof of Emancipation

A student asserting that he or she is an emancipated person shall furnish evidence to support such assertion. Such evidence may include:

- a. Birth certificate or any other legal document that shows place and date of birth;
- b. Legal guardianship papers—court appointment and termination must be submitted;
- c. Statements of the person, his or her parent(s), guardian(s), or others certifying no financial support;
- d. Certified copies of federal and state income tax returns filed by the person and his or her parent(s);
- e. Where none of the foregoing can be provided, an affidavit of the emancipated person in explanation thereof and stating fully the grounds supporting the claim of emancipation.

3. Presumptions, etc.

- a. Residency is not acquired by mere physical presence in Massachusetts while the person is carrying on a course of study.
- b. A person having his or her residency elsewhere than in Massachusetts shall not be eligible for classification as a Massachusetts resident for tuition purposes, except as herein provided.
- c. Any person who is registered at the College as a Massachusetts resident shall be eligible for continued classification as a Massachusetts resident for tuition purposes (until attainment of the degree for which he or she is enrolled) during continuous attendance at the institution.
- d. Unless evidence to the contrary appears, it shall be presumed by the approving authority of the College that:
 1. The spouse of any person who is classified or is eligible for classification as a "Massachusetts resident" is likewise eligible for classification as a "Massachusetts resident." This provision will not apply in the case of a spouse in the United States on a non-immigration visa.
 2. A person who is not a citizen of the United States must meet the same requirements for establishing residency in Massachusetts as are required of a citizen. In addition, a non-citizen of the United States, if required to hold a visa, must hold the type of visa which permits establishment of Massachusetts residency. Parole refugee status will be considered a type of visa which permits establishment of Massachusetts residency.
- e. A person does not gain or lose in state status solely by reason of his or her presence in any state or country while a member of the Armed Forces of the United States.
- f. Notwithstanding the twelve-month period provided for in section 2.1 above, the following persons shall be presumed to be Massachusetts residents unless the contrary clearly appears:
 1. A member of the Armed Forces of the United States who is stationed in Massachusetts on active duty pursuant to military orders, his or her spouse and dependent students.
- g. Notwithstanding the provisions of section 2.1, any student certified by his or her state for participation in the New England Regional Student Program shall be assessed tuition and fees as if he or she were a Massachusetts resident.

Part 4. Reclassification

1. Any emancipated student classified as a "Non-Massachusetts resident" who has established a residency in Massachusetts, which residency shall have been of twelve months' duration by the first day of classes of the academic period for which he or she registers, shall be eligible for reclassification as a "Massachusetts resident" effective in such academic period.
2. Any unemancipated student classified as a "Non-Massachusetts resident" whose parent has established a residency in Massachusetts, which residency shall have been of twelve months' duration by the first day of classes of the academic period for which said student registers, shall be eligible for reclassification as a "Massachusetts resident" effective in such academic period.

Part 5. Appeals

Appeal from a determination denying classification as a Massachusetts student shall be initiated by filing a written request with the Chief Fiscal Officer of this College or his/her designee specifying the particular grounds for said request.

In any case where the Admissions Office is unable to make an initial determination based on the evidence submitted, the student or applicant may be required to submit a Residency Appeal form before being classified as a resident or a non-resident.

Part 6. Penalties for Misrepresentation

Misrepresentation in or omission from any evidence submitted with respect to any fact, which if correctly or completely stated would be grounds to deny classification as a Massachusetts resident, shall be cause for exclusion or expulsion from or other disciplinary action by the College.

Application Instructions: The enclosed form is to be used by all applicants to *degree* (BFA, MFA, MS) or *certificate* (Teachers Certification, Graphic Design Certificate) programs. Students wishing to register for individual courses through the Continuing Education Program should use that registration form and need not complete this application.

When you fill out this form, *be sure to type or print in ink*. Answer all questions; use NA (not applicable) for questions that do not pertain to you. The Mass Art Admissions Office will be able to respond to your application more quickly if the information is complete, correct, and readable.

The college is committed to an admissions policy which does not discriminate on the basis of race, color, creed, religion, national origin, sex, age, or handicap. We seek to provide opportunities and experiences for all students on an equal basis and to insure the concept of equal opportunity through affirmative action. *Questions number 8, 9, 12, and 13 are optional* and are used for summary and reporting purposes to ascertain compliance with the college's affirmative action guidelines only. These answers are not used as a basis for admission or in any discriminatory manner.

CEEB code numbers are the six-digit number for high schools and the four-digit number for post-secondary institutions established by the College Board. You can learn these numbers from your guidance or transfer office; from your registration for the SATs; or, for colleges, from the FAF form (CSS uses the identical numbers). Please be sure to list the right number on the application form; incorrect or missing numbers will only delay processing of your Mass Art application.

Before completing the *residency affidavit section*, read the statement of rules and regulations governing residency status to determine if you are classified as a Massachusetts resident. If you reside in Massachusetts and are eighteen or more years of age, or under eighteen and married, you must complete part 2 of the affidavit. If you are under eighteen and unmarried and you claim residency status because your parent or legal guardian resides in Massachusetts, your parent or guardian must complete part 3 of the affidavit. If you claim Massachusetts residency status because your spouse resides in Massachusetts, your spouse must complete part 3. You (or your parent, guardian, or spouse) must sign the appropriate part of the affidavit in the presence of a notary public, who will notarize the affidavit. If you are not classified as a Massachusetts resident, you must sign part 4 of the affidavit. If you are uncertain of your residency status, contact the Office of Student Services at the Massachusetts College of Art.

Send your completed application and the correct fees to:

Admissions Office
Massachusetts College of Art
364 Brookline Avenue
Boston MA 02215

Application and portfolio review fees:

residents of Massachusetts \$28.00
non-residents \$35.00

Send a check or money order for the correct amount made payable to the Massachusetts College of Art. *Do not send cash.*

Application fee waiver: A waiver request will be considered in cases of extreme financial hardship substantiated by a letter from the applicant's guidance counselor, social worker, financial aid officer, or clergy person. This request should accompany the application form.

Be sure to complete all other application requirements as listed in this Bulletin. Applications are not reviewed for admission until all credentials have been received by the Mass Art Admissions Office.



Massachusetts College of Art
Admissions Office
364 Brookline Avenue
Boston, Massachusetts 02215

Application
For admission in 1984 to undergraduate and graduate degree programs, Teacher Certification, Graphic Design Certificate.

1. Legal name in full:

Last or familyFirstMiddle

2. Permanent address:

Number & StreetCity

State & Zip codeCounty, if MassachusettsArea code/Phone Number

3. Present mailing address:

Number & StreetCity

State & Zip codeArea code/Phone no.Last date to use this address

4. Veteran status: ☐ Non-veteran ☐ Veteran Service branch: Entry date: Separation date:

5. Other last name which may appear on credentials:

6. Nickname:7. Social Security Number:8. Sex: ☐ Male ☐ Female

9. Ethnic Origin: ☐ American Indian or Alaskan Native ☐ Asian or Pacific Islander ☐ Black, not of Hispanic Origin ☐ Hispanic, including Mexican, Puerto Rican, Cuban, Central or South American ☐ White, not Hispanic ☐ Other ☐ Foreign National

10. If a legal resident of a New England state other than Massachusetts, are you applying under the New England Regional Student Program? ☐ Yes ☐ No

11. Citizenship: ☐ United States ☐ Other name of country

If not a US citizen, what type of visa do you now hold?

12. Birthdate:

MonthDateYear

13. Birthplace:

CityStateCountry

14. Applying as:

Undergraduates—B.F.A.
☐ first-time freshman—currently in high school
☐ first-time freshman—completed high school requirements, never attended college
☐ first-level transfer freshman—less than 12 transferable studio art credits
☐ advanced transfer freshman—more than 12 but less than 21 transferable studio art credits
☐ sophomore transfer—more than 21 but less than 42 transferable studio art credits
☐ junior transfer—more than 42 transferable studio art credits
Graduate
☐ M.F.A.
☐ M.S.
Certificate
☐ Teacher Certification Program
☐ Graphic Design Certificate Program

15. Applying for:

☐ September
☐ January (not open to first-time or first-level-transfer freshmen, or M.F.A. applicants)
☐ Summer (not open to full-time B.F.A. or M.F.A. applicants)
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16. Will attend:

☐ full-time ☐ part time (not open to M.F.A. applicants)

17. Will study:

Freshman applicants: please check the program in which you are most likely to concentrate. Sophomore and junior transfers, all M.F.A. applicants: please indicate your choice of major concentration.
☐ Art Education
☐ Art History*†
☐ Design
☐ architectural design*
☐ fashion design*
☐ graphic design
☐ illustration
☐ industrial design*
☐ Fine Arts Two-Dimensional
☐ painting
☐ printmaking*
☐ Fine Arts Three-Dimensional
☐ ceramics
☐ fibers*
☐ glass
☐ metals
☐ sculpture
☐ Media & Performing arts
☐ film
☐ photography*
☐ interrelated media

18. Housing Intention: ☐ Commuter, living with parents, guardians, relatives. ☐ Wish dormitory arrangements with other local colleges ☐ Off-campus

19. Do you plan to apply for Financial Aid? ☐ yes ☐ no Date F.A.F. was filed:

20. High School most recently attended:

Name of School

City & StateCEEBCode No.Date of graduation

Type of School: ☐ public ☐ parochial ☐ independent

21. Please list any certificate programs (including GED), you have completed since high school:

name of programdate of completion

22. Post-Secondary: Please list all colleges, universities, technical schools, and any other post-secondary programs attended starting with last attended and working backwards chronologically. Attach a separate list if necessary.

name of collegecity & stateCEEBC no.from/toDegree earned

23. If you have taken or plan to take any of the following tests, indicate date(s) below:

☐ SAT (Scholastic Aptitude Test):☐ CLEP (College Level Examination Program):☐ TOEFL (Test of English as a Foreign Language):

☐ ACH (CEEBC Achievement Tests):☐ AP (Advanced Placement Test)

24. Have you previously applied to the Massachusetts College of Art as a degree or certificate applicant?

☐ yes ☐ no If yes, please indicate year and program

25. Have you attended: ☐ Mass Art Saturday Studios: year(s) ☐ Mass Art continuing Education Program: year(s)

26. Have any of your relatives attended Mass Art? If so, please give name, relationship, and dates attended:

I understand that information about applicants that is furnished to the Massachusetts College of Art will be kept confidential and will only be released to public higher education system personnel authorized by the Massachusetts Board of Regents to receive this information, or to educational agencies and institutions for research study purposes, and I hereby certify that the information furnished on the Application Form is complete and accurate.

Applicant signature

Parent or guardian signature (if applicant is under 18)

Date

This page must be completed in all applications. Please read the enclosed statement of rules and regulations governing the residency status of students for tuition purposes.

Note: Concealment of facts or untruthful statements may subject you to denial of admission or dismissal from the College

Part 1 (to be completed by all applicants)

Legal Name (Last, First, Middle):					Social Security Number:	
Permanent Address:						
	No.	Street	City	County	State	Zip
Since (Mo./Day/Yr):		Date of Birth:		City and State of Birth:		
Are you a U.S. Citizen?		If not, provide your alien registration number and attach a xeroxed copy of your alien registration card (front and back). If you hold a temporary visa, please indicate the type of visa.			Alien Reg. No.:	
<input type="checkbox"/> Yes <input type="checkbox"/> No					Type of Visa:	
Name of Parent or Legal Guardian:					Relationship:	
Permanent Address:					Since:	
No. and Street		City	County	State	Zip	

Part 2 (to be completed by Massachusetts residents 18 or more years of age, or under 18 and married—see instructions)

I (print name)			, being first duly sworn, on my oath say that I am eighteen years of age or older,		
or under eighteen and married, and that I have read the rules and regulations governing the residency status of students for tuition purposes at					
Massachusetts College of Art and that pursuant to said rules and regulations I am a resident of the State of Massachusetts. I have continuously resided in					
the state of Massachusetts since:					
Applicant's Signature:			Date:		
Subscribed and sworn to before me this		day of	19		
Notary Public		(seal)			
State of		S.S.			
County of					
Commission expires					

Part 3 (to be completed, if appropriate, by the applicant's parent, guardian, or spouse—see instructions)

I (print name)			, being first duly sworn, on my oath say that I am the		
<input type="checkbox"/> father <input type="checkbox"/> mother <input type="checkbox"/> guardian <input type="checkbox"/> spouse of (print name of applicant)					
I have read the rules and regulations governing the residency status of students for tuition purposes at Massachusetts College of Art; and that pursuant to					
said rules and regulations I am a resident of the State of Massachusetts. I have continuously resided in the State of Massachusetts since:					
Signature of Parent, Guardian, or Spouse:			Date		
Subscribed and sworn to before me this		day of	19		
Notary Public		(seal)			
State of		S.S.			
County of					
Commission expires					

Note: If the applicant's parents are divorced or if this affidavit is executed by someone other than a parent of the applicant, the affidavit must be accompanied by satisfactory evidence that the party signing the affidavit is the legal guardian of, or married to, the applicant.

Part 4 (to be completed by applicants who are *not* residents of Massachusetts)

I do not qualify for classification as a Massachusetts resident as defined in the rules and regulations governing the residency status of students for tuition purposes at the Massachusetts College of Art.	Applicant's signature:
	Date:

Massachusetts College of Art
The State College of Art
364 Brookline Ave.
Boston, Massachusetts 02215
(617) 731-2340

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Boston, MA
Permit No. 59436

Affirmative Action: Guidelines and Laws for
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Since the enactment of Title VII of the Civil Rights Act of 1964, (prohibiting discrimination on the basis of race, color, religion, sex, or national origin) many employers subject to the act have altered employment systems to implement the purposes of Title VII by improving employment opportunities for previously excluded groups.

Employment appraisal has become more important as the courts have ruled that any contact in the employment area, including even casual conversation between applicants and potential supervisors, may be challenged—if these end up with fewer minorities or women being hired than exists in the relevant labor pool.

According to the Equal Employment Opportunity Commission (EEOC), the selection process is probably responsible for more discrimination than in any other area of employment practices. Because of this, you must be aware of those areas in which even the slightest innocent question can lead to costly and time consuming charges of discrimination against you as the interviewer, the hiring department, and the College.

Interviewing is the most common way of obtaining information to be used in the selection process. In almost any organization, the standards for selection for the better jobs were based upon credentials possessed by the incumbent—often for the better jobs the incumbent was not minority and not female. The achievement patterns and personality strengths of those non-minority and male incumbents often formed the basis for developing the “specific traits required” for a job, but may not reflect what it really requires.

Hence, situations such as the one mentioned above, form the basis for rethinking of both job standards and employment procedures. No simple procedures may be cited, but some specific suggestions to follow could help increase the effectiveness of the interview and appraisal process.

By policy and preference the Massachusetts College of Art reaffirms its continuing commitment to afford all individuals who have necessary qualifications an equal opportunity to compete for employment opportunity and advancement within the College. To assure equal opportunity, there shall be no discriminatory treatment concerning any individual or group because of race, color, religion, sex, age, national origin, or handicap. (See Policy Statement, p. 3).

As a staff or faculty member involved in the interviewing process, you have a responsibility to assist in meeting these goals. You also have the responsibility to select the most qualified applicant for a particular position.

This interview guidelines manual is designed to assist you in meeting this dual responsibility and difficult task.

Massachusetts College of Art
Equal Opportunity Affirmative Action Policy

3

Massachusetts College of Art is firmly committed to Equal Opportunity through Affirmative Action and takes active measures against discrimination in all areas of the College's operations. The Office of Affirmative Action is responsible for developing policies, procedures and programs toward achieving equal employment and equal education opportunities. All officials, managers, and supervisors are charged by the College with the responsibility for the implementation of Affirmative Action policies and programs in their respective areas.

Employment: Massachusetts College of Art is an Equal Opportunity/Affirmative Action employer. It is the policy of the College that all applicants for employment will be considered, that all persons employed including management, faculty, staff, technical, and all others, will be treated fairly and that all personnel actions will be administered without regard to race, color, religion, sex, age, national origin, veteran status, or physical or mental handicap. Such action includes, but is not limited to, the following: employment, tenure, transfers, layoffs and terminations, recruitment and recruitment advertising, rates of pay, salary, fringe benefits, and other forms of compensation, selection for training and all of the College's sponsored social and recreational programs.

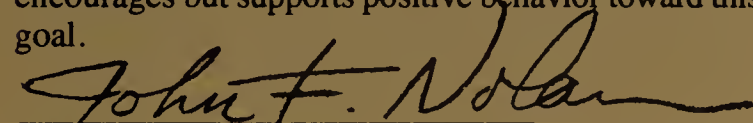
Education and Student Services: Massachusetts College of Art will consider all applicants within its geographical guidelines and will assure that all students in any of its educational programs, including the day school, the Program of Continuing Education, student internships, educational exchange programs, etc., are treated fairly, and that all student activities and student services including, but not limited to, psychological counseling and health care, are administered without regard to race, color, creed, religion, national origin, sex, age, veteran status or physical or mental handicap.

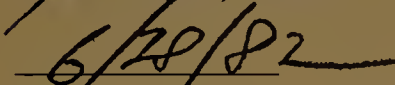
Contractors and Sub-contractors: Massachusetts College of Art's commitment to the principals of Affirmative Action is applied to purchasing with the objective of achieving and fostering greater minority and female business enterprise participation in the College's procurement activity. The College encourages firms implementing Affirmative Action policies and invites socially and economically disadvantaged business owners to bid on its requisitions and contracts.

This policy is in conformance with state and federal laws and guidelines regarding equal opportunity including the Executive Order 11246 as amended, Revised Order No. 4, the Equal Pay Act of 1963, Titles VI and VII of the Civil Rights Act of 1964, Age Discrimination Act of

1967, Title IX of the Higher Education Amendment of 1972, Veterans' Assistance Act of 1972, Sections 503 and 504 of the Rehabilitation Act of 1973, and Executive Order No. 143 of the Commonwealth of Massachusetts.

I affirm my personal commitment, as well as that of the Vice Presidents, to the concept of Equal Opportunity through Affirmative Action. Successful performance on Affirmative Action goals will provide positive benefits to the College through fuller utilization and development of previously underutilized human resources. I am determined to maintain an environment that not only encourages but supports positive behavior toward this goal.


John F. Nolan, President


Date

Part One: Prior to the Interview

The most productive interview occurs when you, the interviewer, and the applicant are as much at ease as possible. The following is a guide for you before, during and after the interview.

1. Become familiar with Mass Art.

To know some of the history and current policies pertinent to the College is important. The Office of Personnel, Academic Affairs and External Affairs have resources that may be helpful to you in becoming more familiar with Mass Art.

2. Review the job duties and qualifications.

A well written, comprehensive, up-to-date job description is the interviewer's best tool. It serves as the basis by which all candidates are uniformly evaluated. Job qualifications should not exceed those necessary to perform the job effectively, and *must* be required of *all* applicants.

3. Review the candidate's application and/or resume.

In reviewing the application or resume look for unexplained gaps, lack of detail regarding experience, positions and job titles held, special interests, hobbies, etc.

4. Plan the format or approach to the interview.

- a. Decide carefully what you wish to and can determine by the interview. The format of the interview might include the following:
 - (1) a discussion about the applicant's work history, education, skills, and goals.
 - (2) a description of the job and its requirements.
 - (3) an explanation of the next steps in the hiring process.
 - (4) time for the applicant to ask you questions.
 - (5) information about the institution and its benefits.

Consideration should also be given to the amount of time you wish to allow for the interview.

5. As you review what is needed in making your hiring determination, it may be helpful to write out the particular questions you want to ask, in advance, within the format. This will make it easier to listen to the applicant's answers and guide you to asking all candidates the same type of questions.

6. Review the Affirmative Action Guidelines for Interview Questions and the Federal and State Laws (see pp. 5-6, 7-9).

7. Review MCA's Affirmative Action Policy Statement (see p. 3).

Part Two: During the Interview

Communication, both verbal and nonverbal, is the channel through which a relationship begins and develops. The quality of communication directly influences the quality of the interview. The initial greeting, "Good afternoon, how are you today?" and an extended hand, can convey a multitude of nuances, depending on the tone of voice, facial expression, or body posture. What message do you want to convey? What message are you conveying?

1. Setting an Atmosphere

The following comments may be obvious in some cases, but nevertheless may prove helpful in the overall recruitment, selection and hiring process.

- a. Provide an atmosphere in which you, and particularly the interviewee, can feel comfortable. Assure the interviewee as much as possible that your primary concern throughout the interview is for their benefit.
- b. Try to eliminate interruptions.
- c. Listen attentively to responses and show evidence of being interested.
- d. Take notes if you have to, but keep them to a minimum.
- e. Be sure that all information requested or considered actually relates to job performance. You must make sure that essentially the *same* questions are asked of *all* applicants and that questions asked of any candidate do not have any discriminatory impact upon the applicant.
- f. Encourage applicants to ask questions about the work and working conditions.
- g. Be careful not to offer any applicant the position for which they are applying. (No applicant can be hired unless the President approves.)
- h. When negotiating a salary, be careful not to offer women, minorities, or handicapped persons a lower salary than was advertised or offered to another applicant with equivalent qualifications. It is illegal to change the job classification without preparing a new job description and instituting a new recruiting procedure.
- i. Provide for further interviewing as circumstances warrant.

2. Questions—During the Interview

- a. Be aware of the vocabulary level used in your questions. Make sure that the vocabulary level you use is understood by the person(s) to whom you wish to communicate. Don't talk up to—or down to—your interviewee. Insensitivity to language levels can prejudice an applicant's prospects. Determine if fluency in the English language as well as verbal and written communication is a reasonable requirement of a

position, so as not to exclude and therefore discriminate against those whose English speaking abilities are limited. Verbal skills should be required only to the extent demanded by the position (ex. It is more appropriate that a secretary be articulate than a custodian).

- b. When interviewing someone from a different cultural group, more concentration will be necessary as the usual clues to communications may be missing. It may be necessary to ask questions to clarify what was meant. It never hurts to make sure you understand what was meant, as well as what was said.
- c. Avoid loaded questions which bias the interview. Asking loaded questions can lead to misunderstanding and charges of discrimination. Often the employer knows the answer she/he is looking for beforehand; a loaded question is designed to trip the interviewee. Instead, concentrate on positive, open-ended questions that pass the initiative to the interviewee, and avoid closed questions that can be answered with only a "yes" or "no."
- d. Consider asking some of the following questions to help you discover information related to the candidate's potential performance.
 1. What were the major responsibilities of your last position?
 2. Did you experience any pressures in your previous job? If so, how were they handled?
 3. What are your strongest assets and how do you feel they relate to the position you desire?
 4. What skills have you acquired that have contributed to your professional growth?
 5. What are the most challenging aspects of your present position?
 6. What have you enjoyed most about your previous position? What things have you disliked?
 7. What are your career goals?
 8. What led you to apply for this job?
 9. Can you describe a "typical" day at your job?
 10. How do you think your background will help you in this position?
 11. What are some of your outside interests?
- e. Be as frank as possible about the prospects of employment. Spell out precisely the standards upon which the employment decision will be based. Review credentials as compared to job description avoiding commitment of employment. Indicate time frame in which position will be filled and how and when candidate will be notified of the employment decision. No commitment can be made without approval from the President.

- f. At the end of the employment interview, make sure that both you and the candidate know who is to do what. Are more papers or information expected from the candidate? Do you need names of additional references or time to check with those you already have? Is the application file complete? Should the candidate call you and, if so, when?

3. Summary

It is natural to assume that all questions on an application form are for some purpose and that selection or hiring decisions are made on the basis of the answers given. In an investigation of charges of discrimination, the burden of proof is on the employer to show that answers to questions on application forms or in oral interviews are not used in making hiring and placement decisions in a discriminatory manner prohibited by the law.

To seek information other than that which is essential to effectively evaluate a person's qualifications for employment is to make oneself vulnerable to charges of discrimination and consequent legal proceedings. (Applicants for professional positions may be evaluated in terms of qualifications for immediate responsibilities and future growth potential.)

It is therefore in an employer's self interest to carefully review all procedures used in screening applicants for employment, eliminating or altering those procedures not justified by business necessity.

4. Sample Guidelines for Interviewing Job Applicants

Applicants

a. Lawful Inquiries

- (1) What languages do you speak fluently? (Only if job related)
- (2) (To a married woman and mother re-entering the job market) Why do you want to return to work?
- (3) How many years of experience do you have?
- (4) Can you do extensive traveling?
- (5) Who recommended you to us?
- (6) Whom can we notify in case of emergency?
- (7) You can ask questions regarding academic, vocational or professional education as well as schools attended.
- (8) You can ask about specific skills such as reading, writing, typing and speaking.
- (9) You can ask questions about actual convictions (not arrests) which will reasonably relate to the fitness of the applicant to perform a particular job.
- (10) You can ask what the applicant didn't like about the previous jobs.

- (11) You can ask about the applicant's goals.
- (12) You can ask about the experience with prior employers; why the applicant left a particular job.
- (13) You can ask the applicant if she/he is comfortable supervising others.

b. Do's and Don'ts

- (1) Do not ask the applicant's age. If the applicant appears to be underage, merely state that proof of age would be required if applicant were hired. However, not to hire someone between the ages of 40-70 can be discriminatory. (Ages covered by state age discrimination laws vary.)
- (2) Do not ask if the applicant has children or their ages.
- (3) Do not ask who will care for the children if the applicant is hired.
- (4) Do not ask the applicant's race, or questions that directly or indirectly refer to race, color or religion.
- (5) Do not ask the applicant's height or weight where it is not relevant to the job.
- (6) Do not ask an applicant's citizenship. (you may ask, however, "Are you a citizen or resident alien of the United States?")
- (7) Do not ask the applicant if she/he has ever had her/his wages garnished.
- (8) Do not ask the applicant whether she/he is married, divorced, separated, widowed or single. (but you may ask whether the applicant should be addressed "Miss, Mrs., Ms. or Mr.")
- (9) Do not ask the applicant if she/he was ever arrested.
- (10) Do not ask a female applicant for her maiden name or her father's surname.
- (11) If the applicant is divorced, do not ask why.
- (12) Do not ask for the name or address of any relative of an adult applicant.
- (13) Do not ask about any organizations, clubs, societies, or lodges that the applicant belongs to, if this information would indicate through character or name the race, religion, color or ancestry of the members.
- (14) Do not ask the applicant who resides with her/him.
- (15) Do not ask a female if she would be comfortable supervising men (or a man if he would be comfortable supervising women).
- (16) Do not ask if the applicant owns or rents her/his home.
- (17) Do not ask what the applicant's wife/husband does.

- (18) Do not ask a female applicant if she would be willing to perform routine or special tasks not directly related to the job description, such as making coffee unless it is a part of the job description and men are also required to make coffee.

Part Three: After the Interview

Now comes the difficult task of evaluating the candidate, based on the interview. Remember that in a personal interview you and the applicant are trying to determine whether you can work together satisfactorily. You must make a fair assessment as to whether the applicant can effectively perform the duties of the job description. Search within yourself and try to be aware of any stereotypes or prejudices you may have toward various races, religions, nationalities, etc. Immediately after the interview, complete the required evaluation form for each person. Review your recommendations for hire or rejection so as to assure that the reasons are fair and unbiased. When telling an applicant that she/he is not suited for a particular position, be especially aware of the content and tone of your explanation.

I. Purpose and Goals of Evaluations

- a. The purpose of the evaluation is to measure the potential performance on the job. Anything else is off the track and unprofessional.
- b. The goal of the evaluation is to comment on each required or desired performance factor. Write your evaluations as soon as possible after the interview. The best way to fairly evaluate the applicant is to start with an interview pattern that produces measurable information from which to decide.

II. Other—Reference Inquiries

Reference inquiries are a very important part of the employment procedure. Inquiries are made about prior work experience, character, education, and whatever else may be considered necessary to help arrive at a decision to hire or not to hire an applicant. When obtaining reference information, whenever possible, contact those who actually worked with the applicant in addition to former employees, schools or personal acquaintances.

I. Laws—Directly Related to Affirmative Action/ Equal Opportunity

There are federal and state laws and executive orders which delineate legal requirements which Mass. College of Art must observe in order to comply with Equal Employment regulations and Affirmative Action guidelines.

a. Federal:

1. Title VII of the Civil Rights Act of 1964

This act, with some very limited exceptions, applies to all employers with fifteen or more employees. It prohibits all discrimination in employment because of race, color, religion, sex or national origin. It covers all terms of employment, and it holds the employer responsible for any discrimination within the employer's organization. Title VII is administered and enforced by the Equal Employment Opportunity Commission (EEOC).

2. The Age Discrimination in Employment Act of 1967

This act applies to the same employees as those covered by Title VII. It prohibits discrimination because of age against anyone between the ages of 40 and 70. It is enforced by the Equal Employment Opportunity Commission (EEOC).

3. The Executive Order 11246 as amended

The Executive Order covers all employers with government contracts or sub-contracts of more than \$10,000, with some rare exceptions. It also applies to contractors and sub-contractors on construction projects, financed solely or in part by federal funds. It requires that every contract contain a clause against discrimination because of race, color, age, religion, sex or national origin. In addition, Revised Order #4 requires contractors and sub-contractors with fifty or more employees, and a contract of \$50,000 or more, to develop and carry out a written Affirmative Action Program. This Executive Order is enforced by eighteen federal agencies that have been designated as compliance agencies by the Department of Labor. These agencies include the Office of Federal Contract Compliance, the Office of Civil Rights and the Department of Health, Education and Welfare.

4. Equal Pay Act of 1963

The Equal Pay Act of 1963, part of the Fair Labor Standards Act, prohibits pay differentials based on sex. The Act makes exceptions

for wage differentials based on a seniority or merit system (a system which measures earnings by quantity or quality of production or "any factor other than sex"). EEOC assumes enforcement responsibility.

5. Title IX of the Higher Education Amendment

Title IX prohibits discrimination against students and employees on the basis of sex. It is enforced by the Department of Health, Education and Welfare, and the Office of Civil Rights.

6. Veteran's Readjustment Act

The Vietnam Era Veterans' Readjustment Act of 1974 is a federal statute which requires those holding federal contracts, or sub-contracts of \$10,000 or more, to take affirmative action to hire and advance employment of disabled and Vietnam Era Veterans. This law is administered by the United States Department of Labor.

7. Rehabilitation Act of 1973

This is a federal law requiring Equal Opportunity and Affirmative Action in employment for the handicapped in agencies receiving federal funds. The act is enforced by the Department of Labor's Office of Federal Contract Compliance Programs.

b. State:

1. Executive Order No. 116 (incorporated with Executive Order No. 74)

As it relates to the College: Forbids the exclusion of any class of persons because of race, color, religion, national origin, ancestry, language, age, handicap, or sex, unless a preference limitation, or specification based on age, sex, or language, is deemed by the Massachusetts Commission Against Discrimination to be a bonafide occupational qualification for employment, or, in the case of handicap, an individual is unable to perform the bonafide job functions.

This act mandates that all educational, counseling, and vocational guidance programs, and all apprenticeship and on-the-job training programs shall be open to all qualified persons without regard to race, color, religion, national origin, age, sex, handicap, or ancestry. Such programs shall be conducted so as to encourage the fullest development of the interests, aptitudes, skills and capacities of all participants, with special attention to the problems of the culturally deprived, educationally handicapped or economically disadvantaged persons.

2. Executive Order #143 Equal Employment Opportunity for the Handicapped

This Executive Order declares the Commonwealth's commitment to non-discrimination and equal opportunity with respect to the employment of the handicapped in state service. It requires that all state agencies develop and implement equal opportunity programs for the handicapped.

II. Laws—Directly Related to Personnel

There are also several federal and state laws affecting personnel which the Massachusetts College of Art must observe in order to comply with Equal Employment regulations.

a. Federal

1. The Norris-La Guardia Anti Injunction Act of 1932

This act defines the conditions under which injunctions can be issued, thereby drastically limiting the federal courts. It also forbids the use of "yellow-dog contracts" which required, as a condition of employment, the employee to enter into an agreement with the employer not to join a union.

2. The Walsh-Healey Public Contracts Act

This act sets labor standards on U.S. government contracts. It covers minimum wage and overtime, prohibits hiring minors under 16 years of age, prohibits convict labor and contains safety and health provisions.

3. The Federal Employee's Compensation Act, as amended

This act provides for payment of worker's compensation benefits to civil officers and employees of all branches of the federal government.

4. The Veterans/Reemployment Rights

Provides that any employee enlisting in or inducted into the Armed Services of the United States who leaves a position in order to perform military service, receives a certificate of satisfactory service, and makes application for reemployment within 90 days of leaving the service, shall be restored to the position that she/he otherwise would have achieved but for her/his military service, with attendant seniority status and pay if still qualified to perform.

5. The Consumer Credit Protection Act

This act, also known as the Federal Wage Garnishment Law—under Title III, limits the amount of an employee's disposable earnings that may be withheld to satisfy creditors.

6. The Wagner Act

This act, also known as the National Labor Relations Act of 1935, is one of two federal laws (the other is the Railway Labor Act of 1926) that outline employee's rights with regard to union activities. It outlawed only employer unfair labor practices.

7. The Taft-Hartley Act

This act, also known as the Labor-Management Relations Act, was passed in 1947 and amended the Wagner Act to recognize the right of employees to refrain from union activity, to broaden the employer's right of speech, and to modify the procedures for election and for determining bargaining units. It encourages collective bargaining and protects workers' right to organize. It added prohibitions against certain types of union conduct. It permits union shop agreements; however, section 14(b) negates union shops in states where they are forbidden by law.

8. The Landrum-Griffin Act

This act, also known as the Labor-Management Reporting and Disclosure Act of 1959, amends the Taft-Hartley Act. It is designed to safeguard union members against possible abuse by their union.

9. The Employee Retirement Income Security Act of 1974

This act provides protection of the interests of participants and beneficiaries in private pension and welfare plans by requiring reporting and disclosure of plan and financial information to the U.S. Department of Labor and to employees.

b. State:

1. The Fair Labor Standards Act

This act, also known as the Wage and Hour Law, was passed in 1938 and amended several times. It establishes minimum wage, overtime pay, equal pay and child labor standards. It is applicable to all firms engaged in interstate commerce.

2. Workers Compensation Laws

Every state has legislation concerned with paying injured employees with private insurance funds, company funds or state funds. Some of the benefits include medical expense, indemnity payments when disabled, death benefits and burial expenses.

3. Unemployment Compensation Laws

When Congress passed the Social Security legislation in 1935, it required each state to

establish basic unemployment compensation laws. Originally designed as a cushion against cessation of spending when factories cut back work forces, benefits were intended for legitimate wage earners who had lost jobs through no fault of theirs, to tide them over until they could find work. As a rule, covered workers receive enough money to pay for food, shelter, clothing and medical care.

4. The Williams-Steiger Occupational Safety and Health Act of 1970

This act required employers to furnish a safe and healthful work place and conditions free of recognized hazards. It set standards and requires records to be maintained of work-related injuries, illnesses and deaths.

For further questions you may have regarding State and Federal laws, regulations and guidelines pertaining to Equal Employment Opportunity and Affirmative Action please contact:
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